VOLUME CXXXIII JANUARY 20, 1928 NUMBER 2537

THE AMERICAN ARCHITECT

FOUNDED 1876

ARCHITECTURAL IMPRESSIONS OF SOUTHERN CALIFORNIA

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Gold Medallist, The Architectural League of New York
Photographs by the Author

SEVERAL years ago, I made my first trip to California and was very favorably impressed with the excellent work then being done by several architects in San Francisco and Los Angeles, whose number, however, did not exceed a half dozen. Even then, the standard was equal to that of the eastern states for excellence of design and sincerity of feeling. After several years' absence, I again made a trip to the Coast and was pleased to observe the excellent buildings which had since been erected, indicating that the standard of design and workmanship and the handling of materials had been steadily improving. Impetus to this movement had been given by many young architects who recently have come to the fore, so that now Santa Barbara and San Diego have been added to the list of cities that have achieved recognition by the excellence of their buildings. Men of consummate ability have established their offices in the St. Francis Wood and Burlingame sections of San Francisco and the Pasadena, Beverly Hills and Hollywood sections of Los Angeles. As a result of this keen race for honors and the wholesome competition that has thus developed, an added stimulus has been given to architecture which is resulting in much fine work, and California can look with pride upon these accomplishments.

I never had much patience with architects who,

A COLORFUL RAMBLING HOUSE OF SPANISH INSPIRATION IN BEVERLY HILLS, LOS ANGELES

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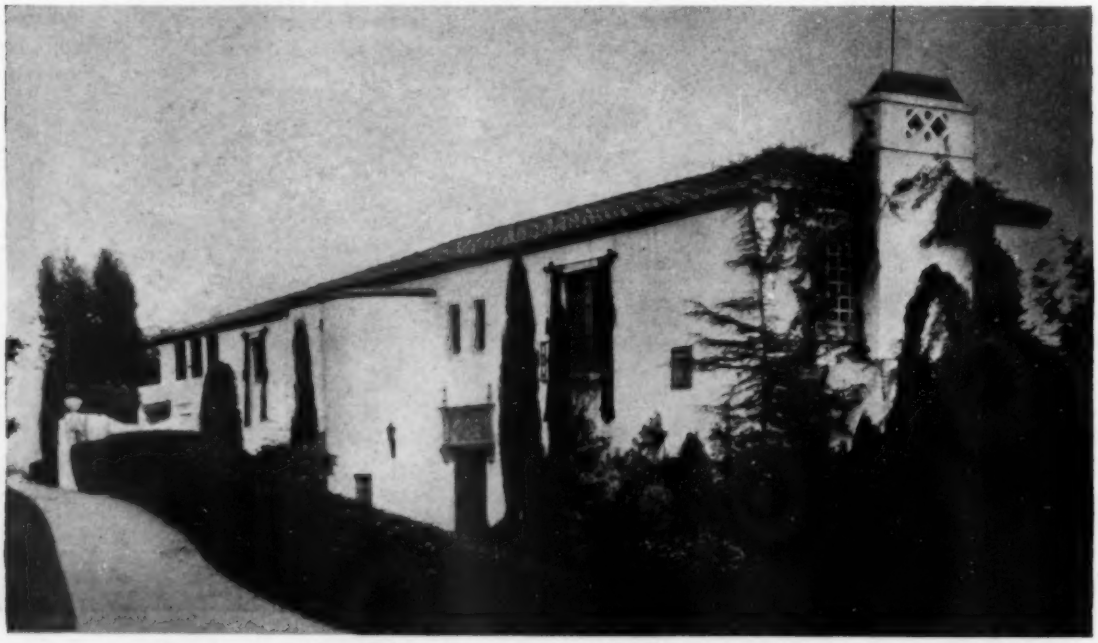
DETAIL OF THE PRINCIPAL ENTRANCE OF THE HOUSE ILLUSTRATED BELOW

like the ultra-modernists among the painters, practiced weird and bizarre effects, under the impression that that was modern architecture and that they were creating a new style. No style in architecture was created in a day, nor in the span of the life of a single person; and although many have tried, few have succeeded in radically changing the dignified course which architecture has always followed. However, California seems to have evolved a new style which has been developed by using the old missions as examples. Everyone is familiar with the history of the early days of the state of California and also of the padres who brought with them the education and arts of old Spain to a new and strange country.

The lack of skilled labor combined with the sometimes vague and sometimes brilliant conceptions of the padres, gave to the West Coast the charming missions which still delight all who see their ruins. So California, as is the case with New England, has not been blind to the examples of the past. If anyone thinks this commonplace, he has only to look at modern structures in England, France and Italy and then at his old neighbors in the same street. Throughout those countries, with wonderful buildings of the past actually touching them every hour of the day, glaring examples of mediocre buildings are daily being erected that are not even good for the present generation. Coming back to California, we can appreciate more than ever that they have considered the past and yet out



A RESTFUL HILLSIDE HOUSE AT HOLLYWOOD THAT FITS ITS SITE

of it evolved something beautiful, modern in its adaptation to present-day uses, and yet basically sound. It functions as it should, with both utility and beauty. They have not copied slavishly, but they have evolved a style that is distinctive and yet with merit. It is Spanish and yet there is nothing like it in Spain. It is Mexican Colonial and yet again it is American, true to its local surroundings, fitting it climatically and serving the need of its people both as to art and to use.

In an article of this kind, all the good work which is worthy of mention cannot be catalogued, nor can all the architects that deserve praise be named. I desire, however, to express my sincere admiration for the many notable examples of modern architecture it was my privilege to see.

San Francisco is certainly leading the west in its great business structures. The so-called vertical architecture is well expressed in the imposing Russ Building by George W. Kelham; the Pacific Telephone and Telegraph Building by Miller & Pflueger and A. A. Cantin; and the Hunter and Dulin Building by Schultze and Weaver. The Standard Oil Building, also by Mr. Kelham, is a beautiful Renaissance structure showing a good sense of scale.

Los Angeles has, in two recent buildings, shown the Renaissance type as well executed as any recent similar eastern work. The Standard Oil Building in this city, again by George W. Kelham, shows a fine sense of materials and study of detail. The

THE DOORWAY, INTERESTING IN ITS DETAIL, IS EFFECTIVE AGAINST A FLAT BACKGROUND

A HOUSE OF ITALIAN CHARACTER IN LOS ANGELES

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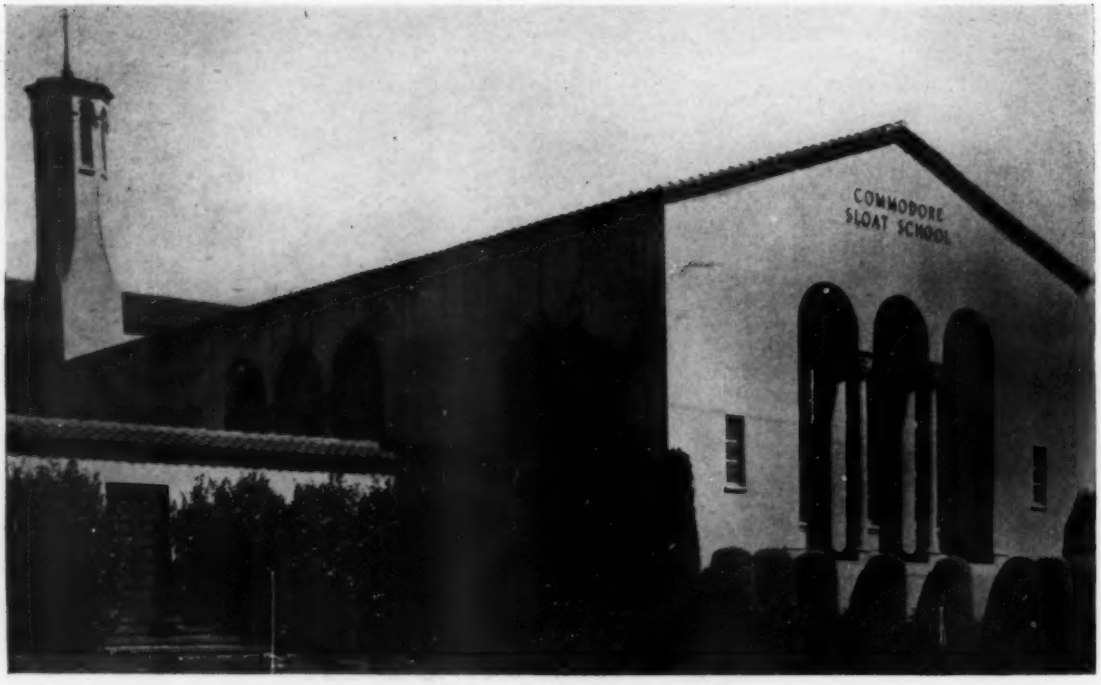
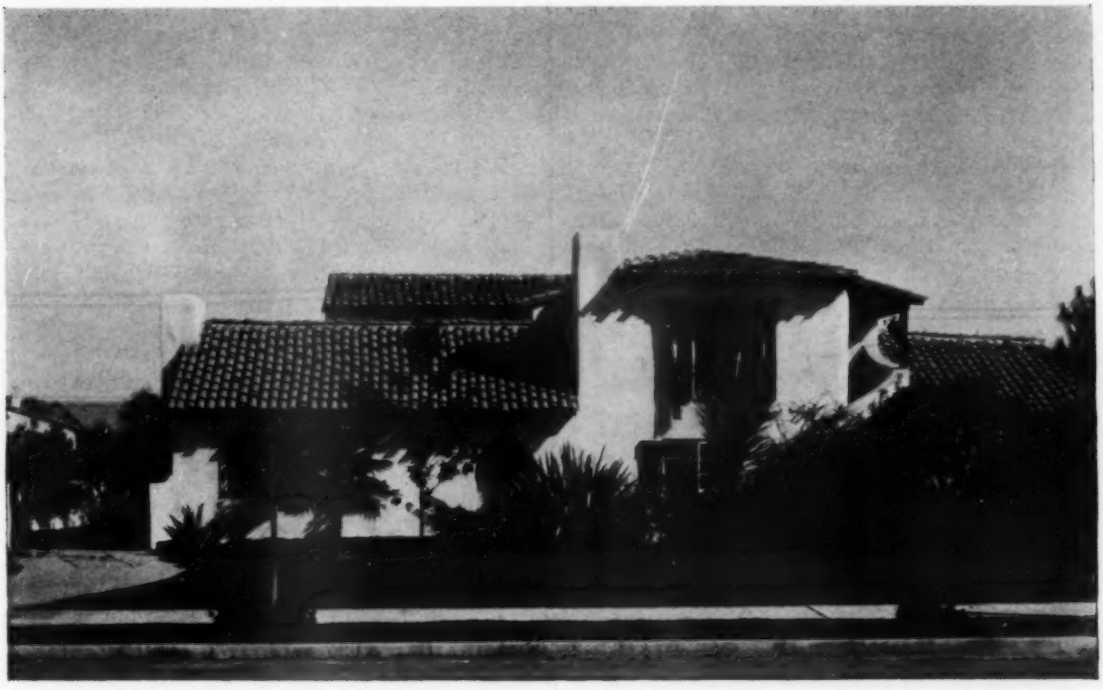
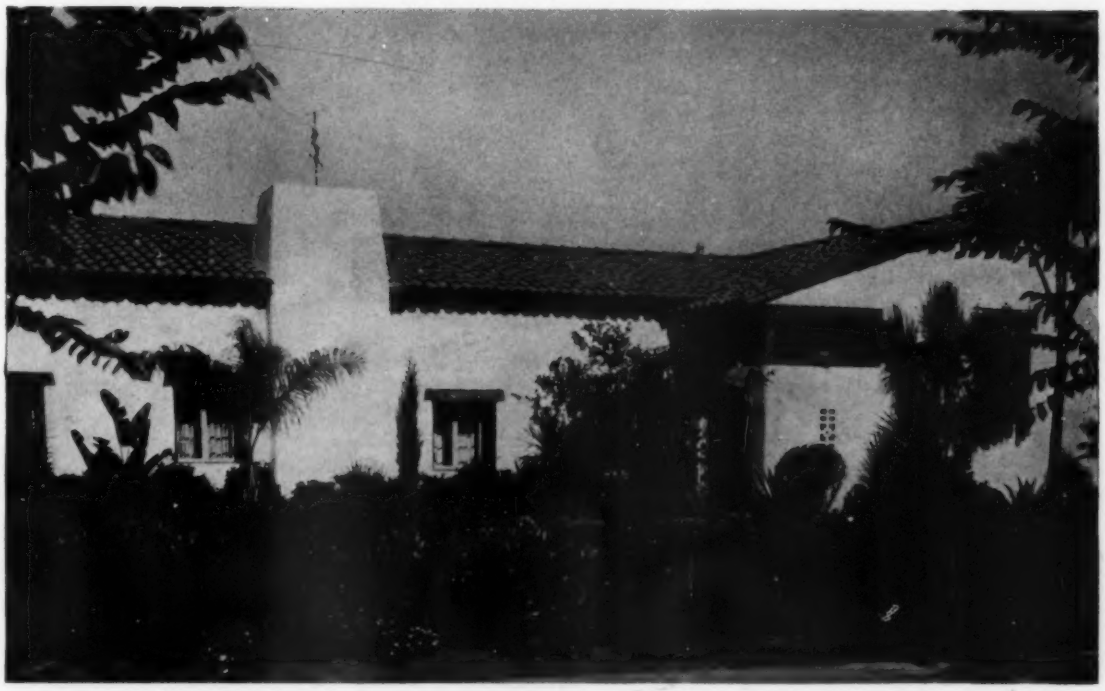
HIGH SCHOOL, PALO ALTO



COMMODORE SLOAT SCHOOL, SAUSALITO



SIMPLICITY OF ROOF LINES IS CHARACTERISTIC OF THE SUBURBS OF LOS ANGELES



SPANISH TYPES AFFORD AMPLE OPPORTUNITY FOR THE PICTURESQUE AND UNUSUAL

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Pacific National Bank Building by Morgan, Walls and Clements is of the same type, but not as carefully detailed as the other example. The treatment of the upper stories is very good in elevation, but one wonders if the elevation is an honest expression of the plan. In Los Angeles its library by Carleton Winslow, associated with the late Bertram Goodhue, and its new city hall, so reminiscent of Goodhue's Nebraska Capitol, are surely modernistic in feeling. The Elks Club by Curlett and Beelman is another example. In all three there seems to be some of Goodhue's great genius mixed with heavy German feeling which is not so pleasing. Of this group, it would seem that the Elks Club is most expressive of its use. Particularly at night it is most imposing with its great doorway illuminated.

No matter how clever the De Young Museum in Golden Gate Park in San Francisco, the President's house at Leland Stanford or Goodhue's library at Los Angeles, do they express their functions? The first two, by Louis C. Mullgardt, certainly show able handling of exposition architecture as expressed by that beautiful court at the San Francisco exposition by the same architect. But does the design express the art the one holds, or the learning of a president of a great institution? So, again, should not scholarly literature be held in a building designed with the same scholarly consideration of the past? I am an admirer of the work of both architects referred to, yet I feel appropriateness of design to function is too often disregarded.

We are all interested in our educational problems, and California certainly is in the lead in its school buildings. The one-story school predominates which, of course, gives greater opportunities to the architects. They have made the most of this chance and show good planning, charm in design and pleasing use of materials. The design of ecclesiastical structures again shows versatility and great merit and I propose to refer to some of the admirable work recently done, in a separate article at a later date. Theatres, warehouses, store buildings and apartment houses in many cases show originality in the method of handling their problem in mass and detail and yet these designs are sane. Spanish Plateresque or Baroque are the styles usually adopted to good advantage: Morgan, Walls and Clements having done especially merited work in these classes.

Pasadena in its new city hall by Bakewell and Brown of San Francisco, and its library by Myron

A ROW OF HOUSES AT PASADENA. INTERESTING IN COMPOSITION AND DETAIL

TYPICAL OF THE HOUSES IN THE SUBURBS OF LOS ANGELES

THE IMPORTANCE OF THE RELATION BETWEEN ARCHITECTURE AND LANDSCAPING IS REALIZED IN BEVERLY HILLS

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A STORE BUILDING IN HOLLYWOOD

APARTMENT HOUSES ARE ABLY HANDLED IN LOS ANGELES

Hunt, two buildings of the proposed civic center, has two structures that any city of any size would be proud to possess. The city hall, stately in its handling and Genoese in its scale, is most impressing even in its incomplete condition. The library, with its carefully studied Spanish patio, is charming in its simplicity, even the planting being studied as part of the design. The domestic work of any community is, in the final analysis, the work that shows the real progress of the section as to good taste and artistic development. In motoring through the suburbs of California's cities we see all around us the great progress the far west has made. To the names of Myron Hunt, George Washington Smith, Elmer Grey, Reginald Johnson, the late Bertram Goodhue and the late Willis Polk, must be added Gordon Kaufmann, Wallace Neff, David Malcolm Mason, John Byers and several others.

The Eisner house at Los Angeles, by Gordon B. Kaufmann, is an important, dignified Italian villa, reminding one of fine villas near Frascati, unusual in plan, fine use of materials, and good detail and landscape setting. Gordon Kaufmann has also shown versatility doing an equally charming small stone house along Italian farmhouse lines for Malcolm McNaughten at Pebble Beach. Then in the Benjamin Meyer house at Beverly Hills, Spanish Colonial is equally well handled. The entrance court is admirably handled and possesses real charm.

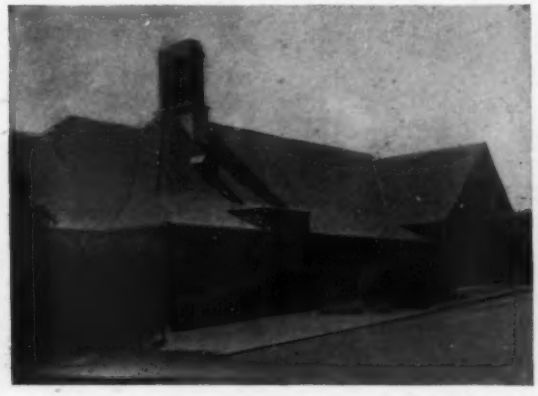
David Malcolm Mason shows a facility in Mexican Colonial in his homes in Beverly Hills and Los Angeles that carry out the characteristics, yet adapting the style to modern living conditions.

John Byers shows equal charm in his Santa Monica work as in the home of Mrs. E. W. Zimmers and his own home.

Wallace Neff, in the Arthur Bourne house at Pasadena, shows great love for the Mexican Colonial and this house was a great delight to me when I came upon it unexpectedly one day just before sunset.

The Garfield D. Mermer house at Hillsborough by Willis Polk and Company was given the honor award of the Northern California Chapter A. I. A. last year. This house shows fine placing on its site, charm in its broken masses, simple unpretentious details, and the patio detail is very good.

The above is a short appreciation of the able



A HOUSE IN ST. FRANCIS WOOD, SAN FRANCISCO

AN INTERESTING SMALL HOUSE IN HILLSBOROUGH

LOW AND UNINTERRUPTED ROOF LINES ARE WELL HANDLED IN THIS BEVERLY HILLS HOUSE

SIMILARITY IN CHARACTER PRODUCES A HARMONIOUS WHOLE IN THE SUBURBAN HOUSES OF LOS ANGELES

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men and their work on our west coast state of California. Unfortunately, my stay in California was too brief to enable me to learn the names of the architects of the various buildings illustrated herewith. However, if this article graphically shows the excellent work being done in that state, it has justified its *raison d'etre*, for it was primarily written to bring home the fact that the architectural work of Southern California should receive the recognition it so justly deserves.

INTERESTING DETAILS AND SHADOWS SUCCESSFULLY RELIEVE SEVERITY IN MASS AND COMPOSITION

A HOUSE IN BEVERLY HILLS

OLD CUBAN TILES IN DEMAND FOR AMERICAN HOME DECORATION

CURIO dealers of Havana, it is learned from news despatches, are acquiring old Spanish art tiles to supply the demand in the United States. As each old house is torn down, the bidding for its art tiling is active, although there is nearly a 90 per cent loss in breakage—the tiles having been so long cemented to the walls that they have become as brittle as porcelain.

The Spaniards and Cubans have always been fond of tiling, and their residences are often faced with geometric designs in vivid colors strongly reminiscent of the Moorish influence on Spanish art. The tiles may represent hunting and marine scenes, mountain vistas, battles, sieges and religious subjects. One set depicts important passages from the Bible and gives the text from which they are taken. These tiles were taken from Holland by the Spaniards during their occupation of the Netherlands and after several centuries' use in a house in Madrid crossed the Atlantic to Havana.

American visitors to Havana purchase besides the tiles much Spanish bronze, copper and beaten brass ware. Cuba was at one time rich in such curios, but the supply has been practically exhausted, so that the dealers now spend their Summers in Europe to renew their stock. Spanish glassware is another fad of the visitors. The older pieces offered for sale are extremely beautiful. When Carlos III ruled Spain he imported hundreds of glass workers from the Capa di Monti factory at Naples, and the delicate products of these craftsmen are today highly valued.

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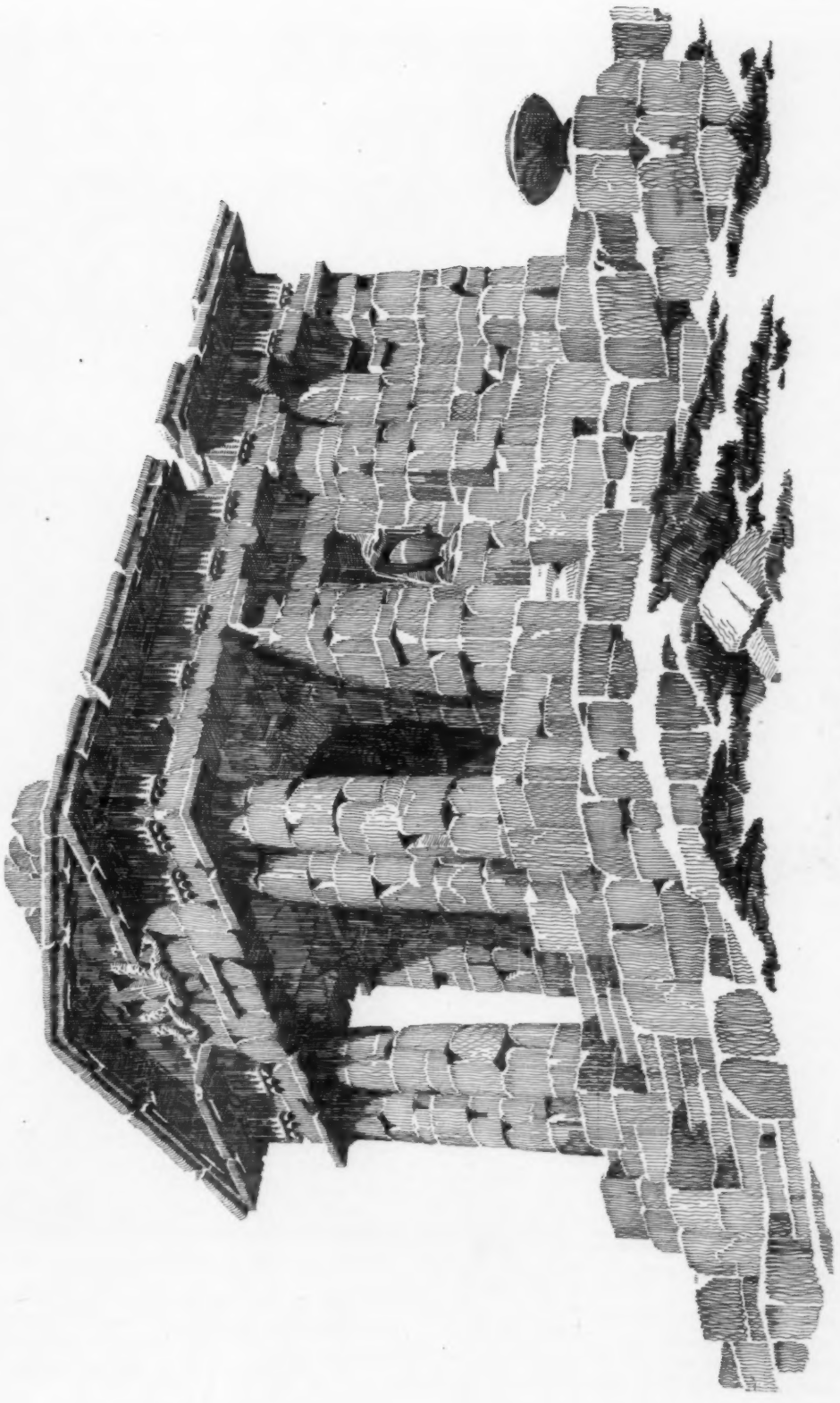

SUGGESTION FOR A MAUSOLEUM

FROM THE ORIGINAL DRAWING IN PEN AND INK BY N. VASSILIEFF

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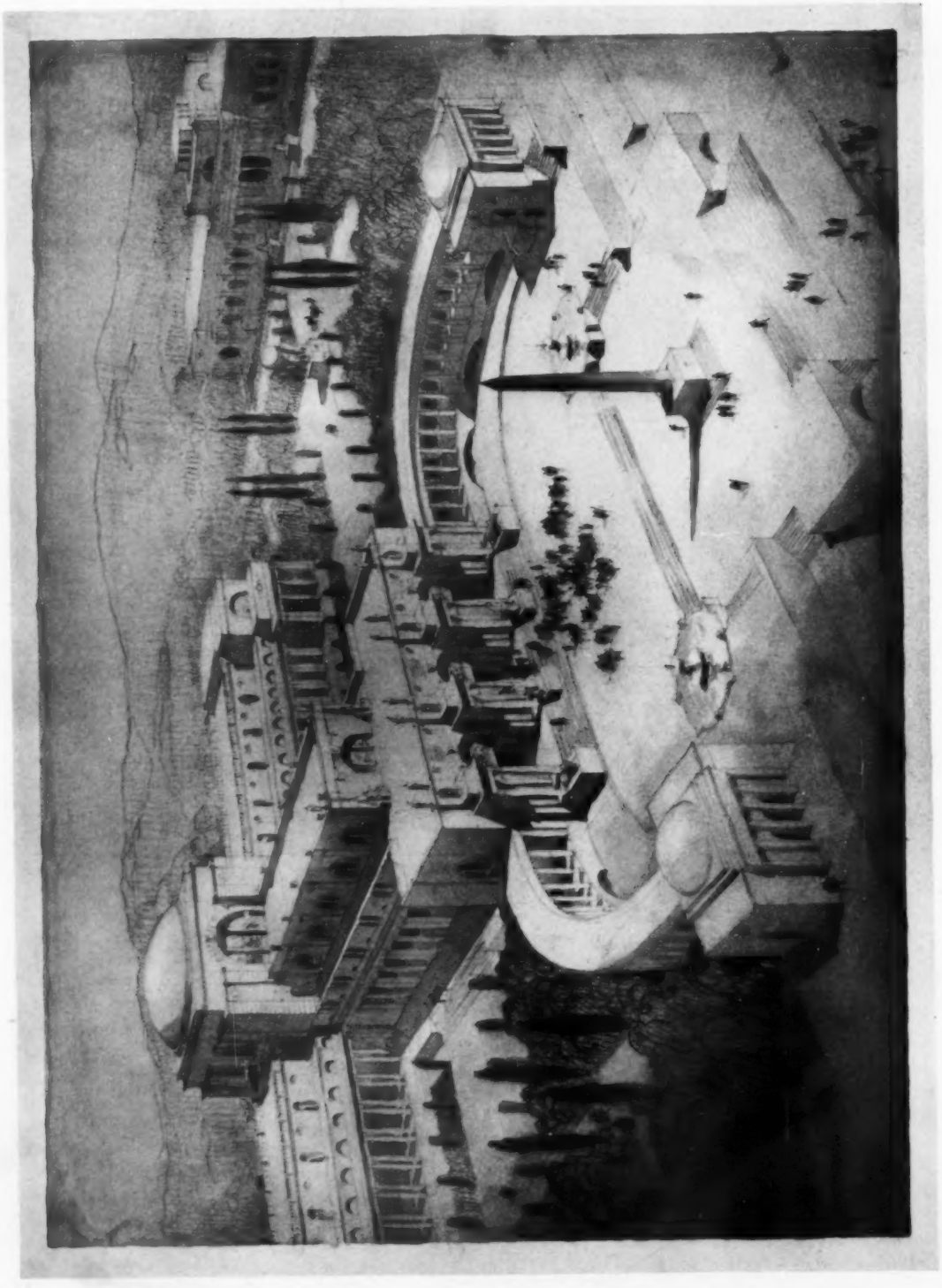

PROBLEM STUDY FOR AN ART MUSEUM

FROM THE ORIGINAL DRAWING IN PENCIL AND WASH COLOR BY N. VASSILIEFF

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EDITORIAL COMMENT

IN commenting on an article which appeared in a recent issue of THE AMERICAN ARCHITECT entitled "Music Expressed in Architecture," a manufacturer of pianos writes to us as follows: "It has always been a mystery to me how an architect can design a modern American house with consideration for everything else but music. I do not mean that a house should be built around a musical instrument, but I do think that as much consideration should be given to the housing of music in the home as is given to coat closets, conservatories, dens, and other certainly no more important features." He goes on to state that very often, due to not making proper allowances for the placing of a piano, the instrument must frequently be tuned and repairs are often necessitated. As a musical instrument might be logically classed as a piece of furniture, the whole subject is actually nothing other than the relation of the placing of furniture to the architectural plan and design. This is, in fact, the very heart of the principle on which the department of Interior Architecture in this magazine is based. One of the fundamentals on which architecture is founded is to so design a building that it may successfully be put to the purpose for which it was intended. This applies to every room in every type of building. Furniture might well be described as "living utensils." It is furniture which makes a house a home. Each room is furnished so that the room may best serve its purpose, just as the room was planned and designed by the architect to attain such a result. If a room is to be used as a music room, or if a musical instrument is to be installed in that room, consideration must be given not only to the form and size but also to the placing of the instrument in the room so that it may function properly. A piano cannot function properly when one end of it is close up against a radiator or when the keyboard is too near a window. A piano to be properly placed should be next to an inside wall and only near enough to a window to have natural light fall on the keys and music rack. Probably no better argument could be used to prove the fallacy of the method now too prevalent in the furnishing of interiors by which the placing and selecting of the furniture is allotted to another than the architect—often one who has entirely different ideas on the arrangement of the furniture, if not on the actual function of the room itself. Further than that, the one responsible for the furnishing frequently lacks an understanding and appreciation of architecture, and the result is thus lacking in symmetry and continuity. Every piece of furniture in a room has its function, first, intrinsically, and secondly, in its relation to the conception as a whole. The plan is the first stage in the development of the design of the interior, the furnishing is the final phase. From first to last its continuity should not be broken if the room as a whole is to function properly. In order to retain this necessary continuity, the room must be planned with due consideration to placing of furniture.

The writer of the comments already referred to, mentions the frequent lack of facilities for music features in such rooms as private dining rooms, assembly rooms and banquet rooms in hotels. He states that in many hotels which provide rooms for noonday lunch clubs, and so forth, these rooms are entirely inadequate for any musical expression whatever. He relates that he knows of one hotel which lost a monthly luncheon date for several hundred diners merely because the club was a music club and the ceiling was so low that it was impossible to have any kind of a recital with satisfactory results. He further states that it is almost unbelievable that freight elevators of modern hotels are not large enough to carry anything but a small size grand piano. As banquet and assembly rooms in the large hotels are often on other than the ground floors, artists are thereby compelled to give recitals on small grands. Such a condition could easily be overcome by a little foresight, as could the others mentioned; but until that foresight is more generally exercised, the profession will be subject to criticism, especially from those whose interests are affected by the planner's lapses.

WE talk of "setback architecture" as if it were a style, while in reality it is a characteristic of an architectural style. It is interesting to recall that setbacks are the result of a law by which it was intended to allow greater light to the streets that were flanked on both sides by towering skyscrapers. The effect of the law on architecture generally proves how eager the public was to grasp some idea which might give greater individuality to its buildings. Although the law applies only to buildings above a determined height,—the height being governed by the zone in which it is located,—the setback idea has often been adapted to the design of buildings which actually do not come under any zoning law. In fact, the setback has become a peculiar characteristic of modern American architecture. And the setback form has been adapted by designers of jewelry, wallpaper, and dress silks

FROM THE ORIGINAL DRAWING IN THE

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alike, which only goes to prove how general was the desire for some distinctive feature by which modern American design might be made more individual. It is in this way that we have come to think of the setback as a peculiar American feature. Seldom do we realize, as we applaud the efforts of architects and designers alike, that the setback idea is almost as old as building itself. In its modern clothing, it is not strange that we do not recognize it as the same principle on which the design of Mont St. Michel in Brittany and the oldest pyramid in Egypt were based. But in spite of the associations of the setback with old-time building, we may well consider our modern method of adaptation of the principle as a modern American expression. We like to think that art and architecture in this country are peculiarly our own. Up to ten years ago, when the first setback law went into effect, architecture and the allied arts were in general lacking in anything that might be called American. The old periods of Europe served as inspiration for the design of radiator covers, radio cabinets and exteriors and interiors of motion picture theatres. Suddenly, having been obliged by law to follow the pyramidal form in tall buildings by a series of setbacks, designers of the decorative arts recognized a motive which might be adapted to the solution of their problems by which their designs might be Americanized. Ten years from now, as we look back to the early development of an American style of design, this story of its origin will be of even greater interest.

THE year 1928 has been entered under favorable circumstances and if the opinions of leaders in industry, economics and finance are realized, the building industry will have at the end of the year reason to be gratified. With but few exceptions, executives in a position favorable toward the forming of reliable views are optimistic with respect to business conditions throughout the country as respects the present and for some time to come. Herbert Hoover, Secretary of Commerce, recently stated, "We enter the New Year with the forces of stability dominant in the business world." This statement can only be accepted as encouraging to the building industry, inasmuch as the uncertainty and erratic conditions that have maintained are largely due to lack of stability of material prices and wages. The awarding of contracts to builders on the basis of guaranteed minimum cost and minimum commissions, a system that came into effect during the World War, has been stated by H. S. Black, Chairman of the Board of the U. S. Realty and Improvement Company, as a cause of demoralization in the building industry and as a practice that has done more harm to the industry than anything else. The employment of this system was largely due to lack of cost stability. With costs once more on a firm basis, any forced gamble required of contractors will no doubt disappear. Mr. Black states that another factor contributing to the demoralization of the building industry has been the bonding companies. These companies, however, are gradually returning to a more conservative policy and refuse to bond contractors who do not have reasonable financial responsibility. While situations in the building industry are governed by numerous factors, those noted above have an important bearing on conditions and improvements in these directions are indicative of general trends in the construction field that may be viewed with encouragement.

The agricultural situation is better than it has been for some years past. Money rates are easier. Public utilities are enjoying a normal healthy growth. Manufacturers view the outlook for the new year as good. All of these reflect the general attitude of the country. The absence of exaggerated statements relative to present and future conditions, indicates forecasts based upon sound logical reasoning. If the building shortage has been completed, then our normal requirements now equal boom requirements of the past few years. The falling off in construction work during 1927 was undoubtedly due to special causes and while it is questionable whether building will reach the volume enjoyed in 1926 by keeping production slightly behind demand, more normal conditions are sure to be reached.

Future forecasts of volume at best can only be matters of opinion guided by statistics based upon past performance. The conservative opinion of financiers, statisticians, and contractors is that there will be no falling off of building construction in 1928 and that the general improved conditions throughout the country portend a better year than that just past.

ELSEWHERE in this issue there will be found an announcement of a competition for designs of two-family residences. The T-Square Club of Philadelphia is acting as professional advisor and three of its members will act as a jury of award. The competition is somewhat unusual in that two first, second and third cash prizes are offered and also in that either pen or pencil renderings will be accepted. We understand upon good authority that this competition is not to be made the basis of a plan service by which the architect's drawings are afterward retailed at a small fee without further architectural advice or supervision. Competitions of this type always result in a demand for plans by laymen. Such requests following this competition will be referred to the respective designers, and plans will not be distributed by those conducting the competition. This method has many commendable features and we are very glad to learn that this stand has been taken in this instance.

Photo by Nyholm

THE LOMBARDY, AN APARTMENT HOTEL, NEW YORK

FARRAR & WATMOUGH, ARCHITECTS

(*See plan on back*)

FOR INTERIOR VIEWS OF THIS HOTEL SEE PAGES 109-112, BOTH INCLUSIVE

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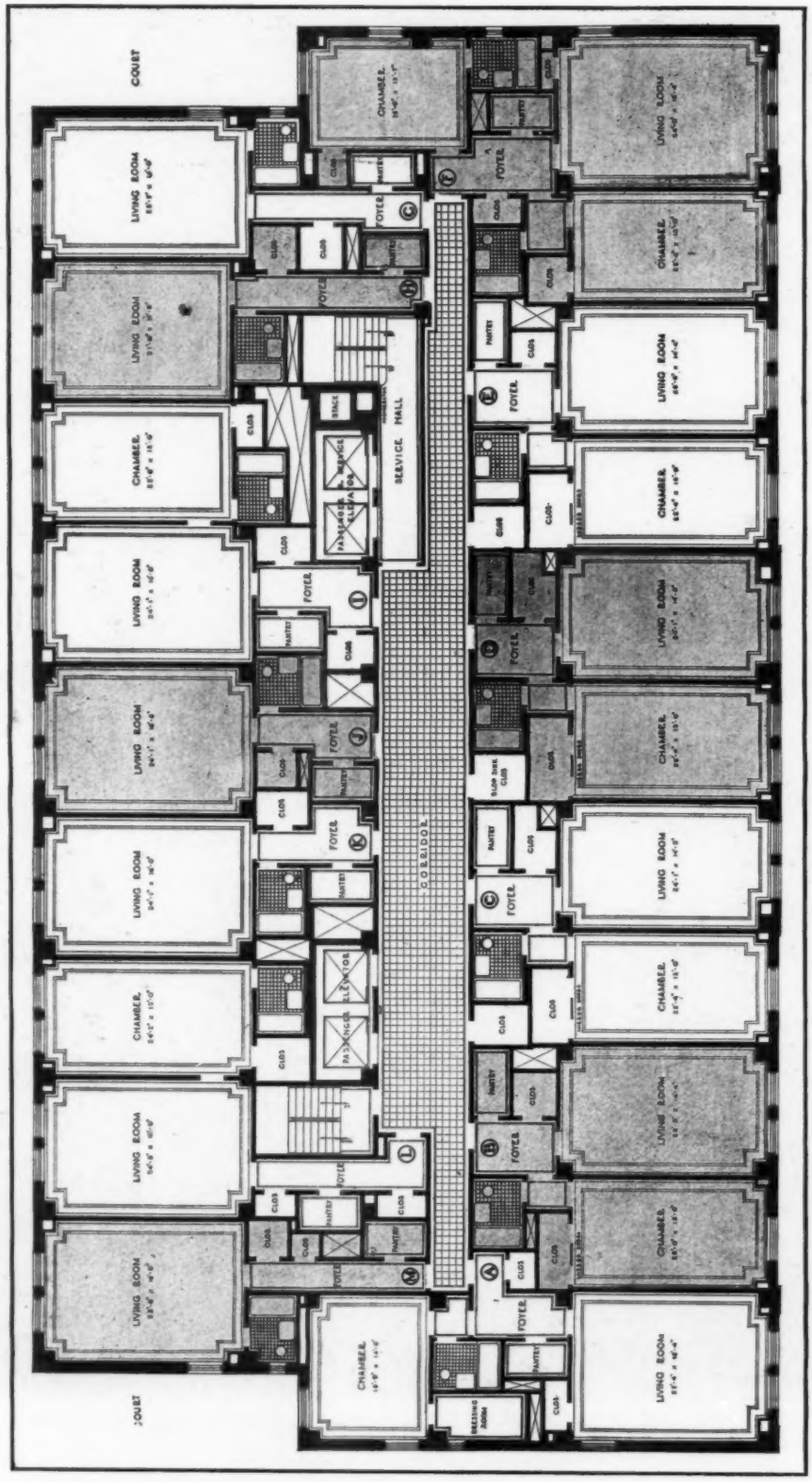

TYPICAL FLOOR PLAN

THE LOMBARDY, AN APARTMENT HOTEL, NEW YORK

FARRAR & WATMOUGH, ARCHITECTS

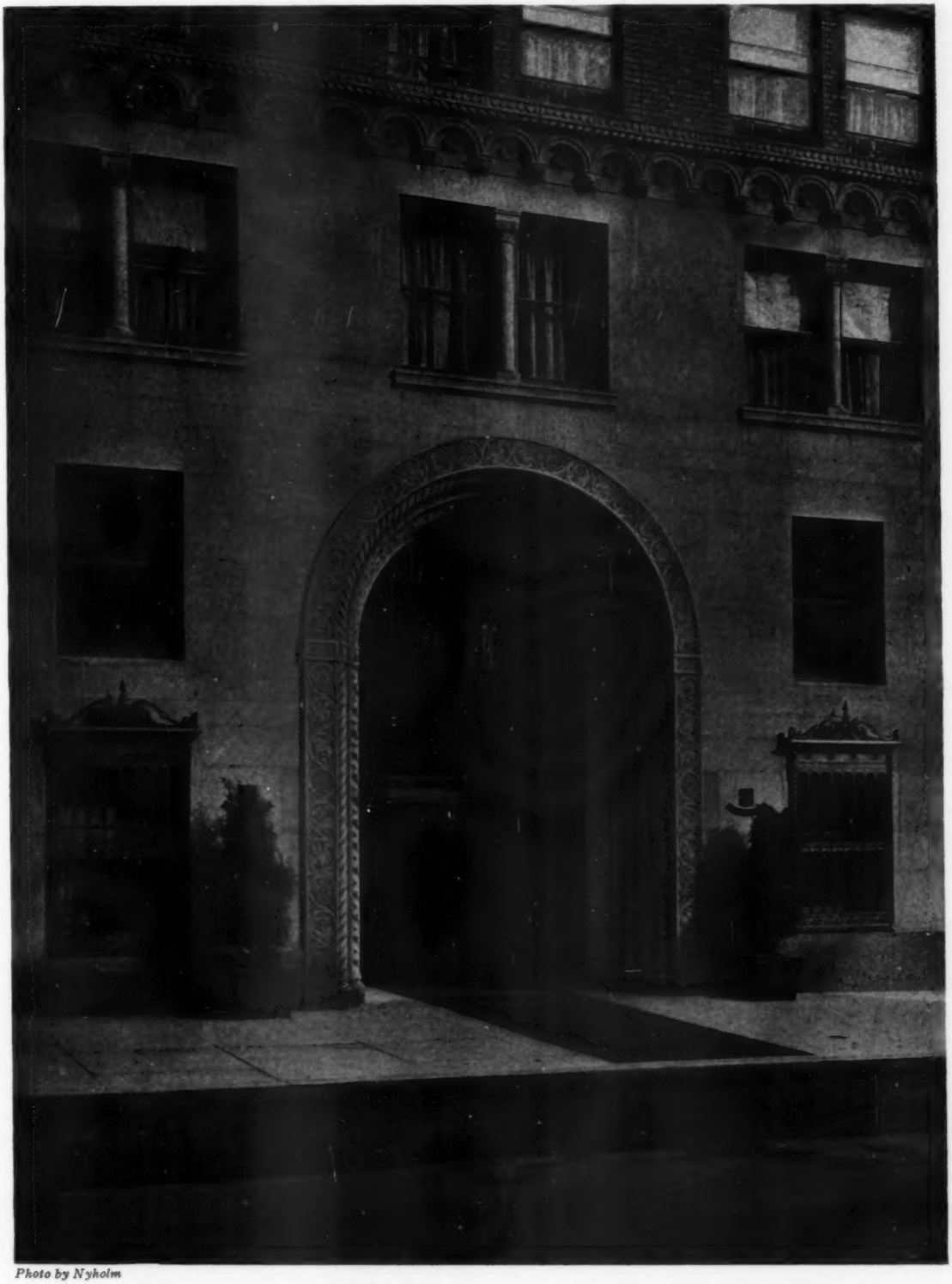

Photo by Nyholm

ENTRANCE DETAIL, THE LOMBARDY, AN APARTMENT HOTEL, NEW YORK

FARRAR & WATMOUGH, ARCHITECTS

(See detail on back)

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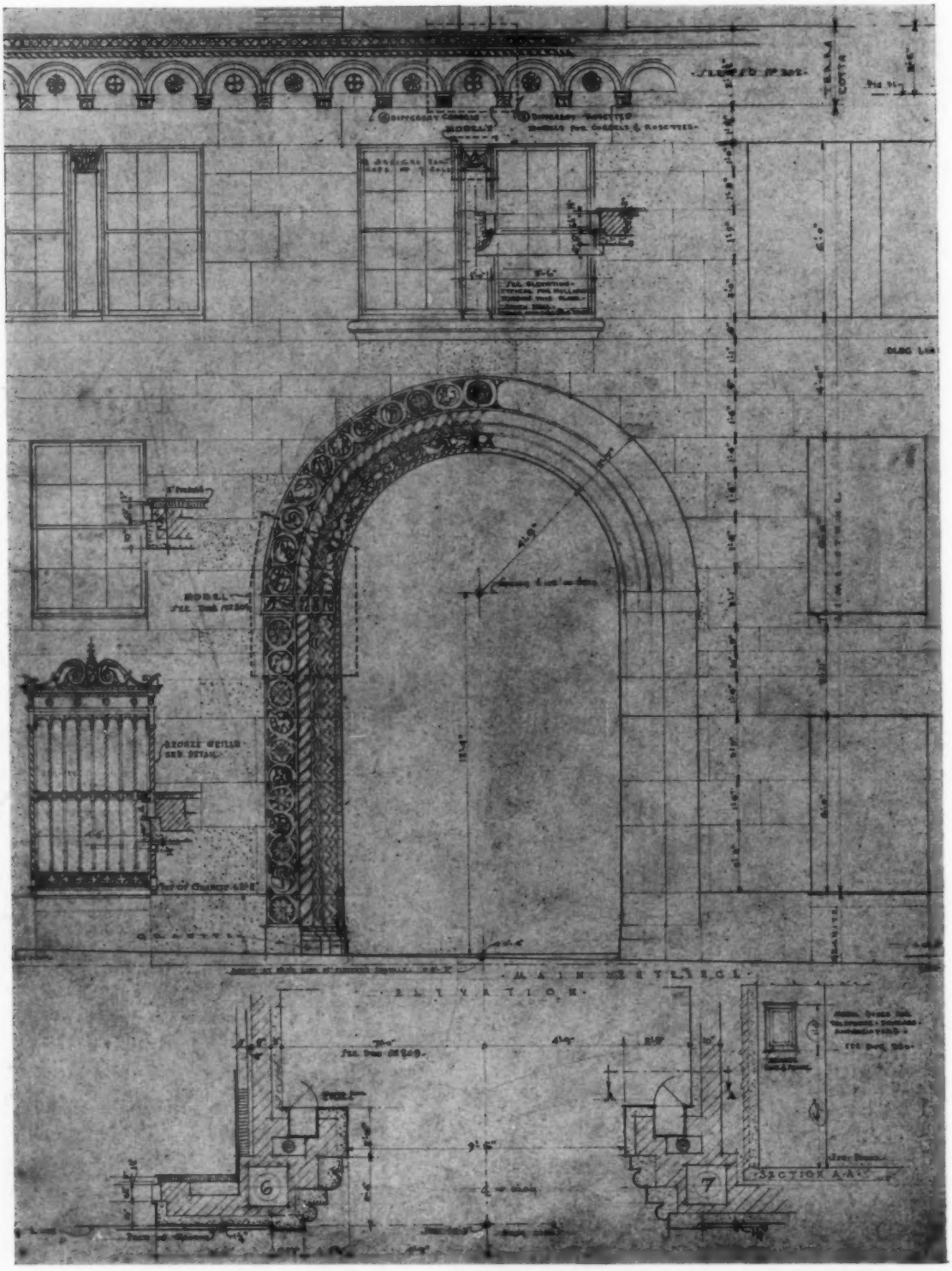


SCALE DETAIL, ENTRANCE DOOR, THE LOMBARDY, AN APARTMENT HOTEL, NEW YORK

FARRAR & WATMOUGH, ARCHITECTS

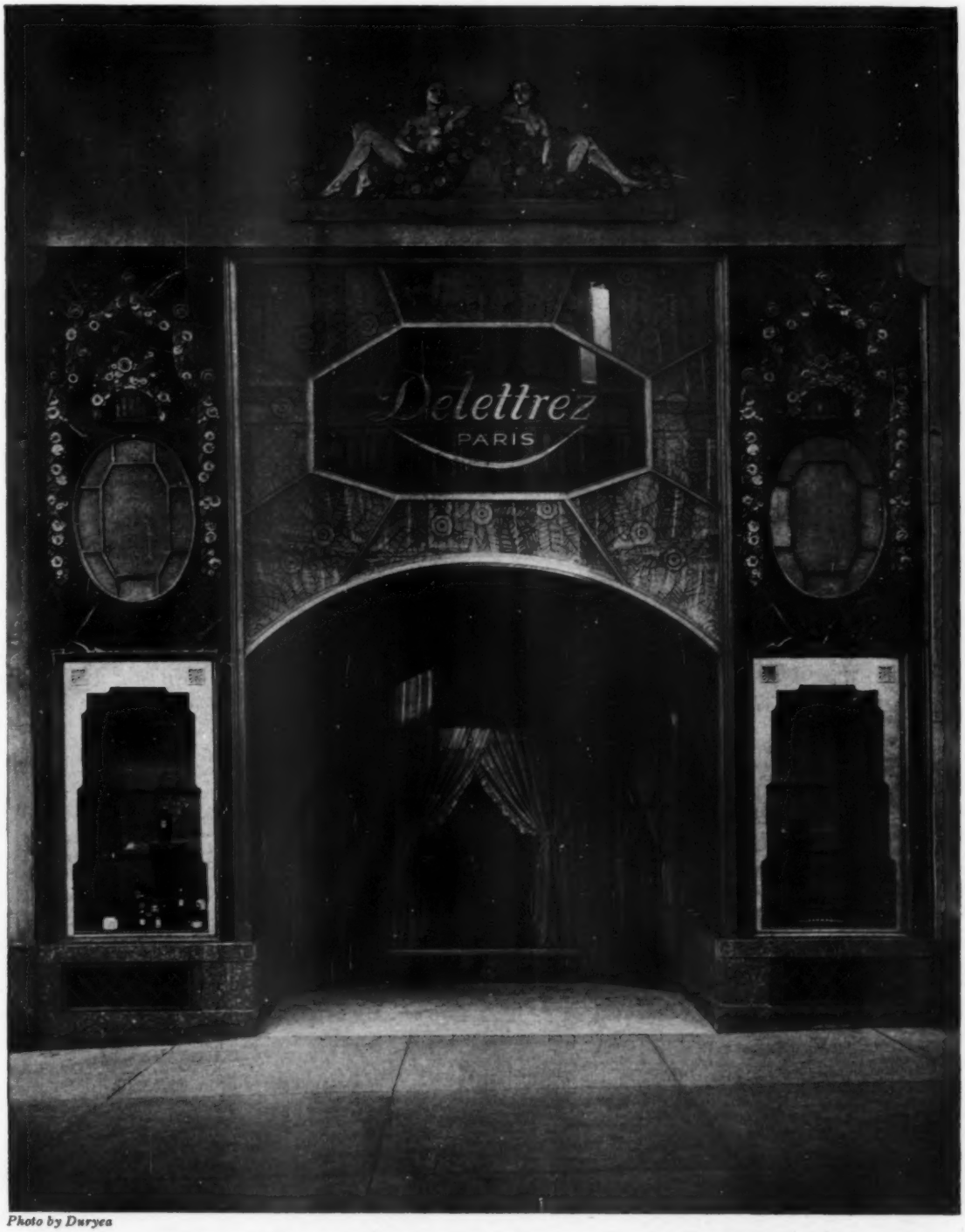


Photo by Duryea

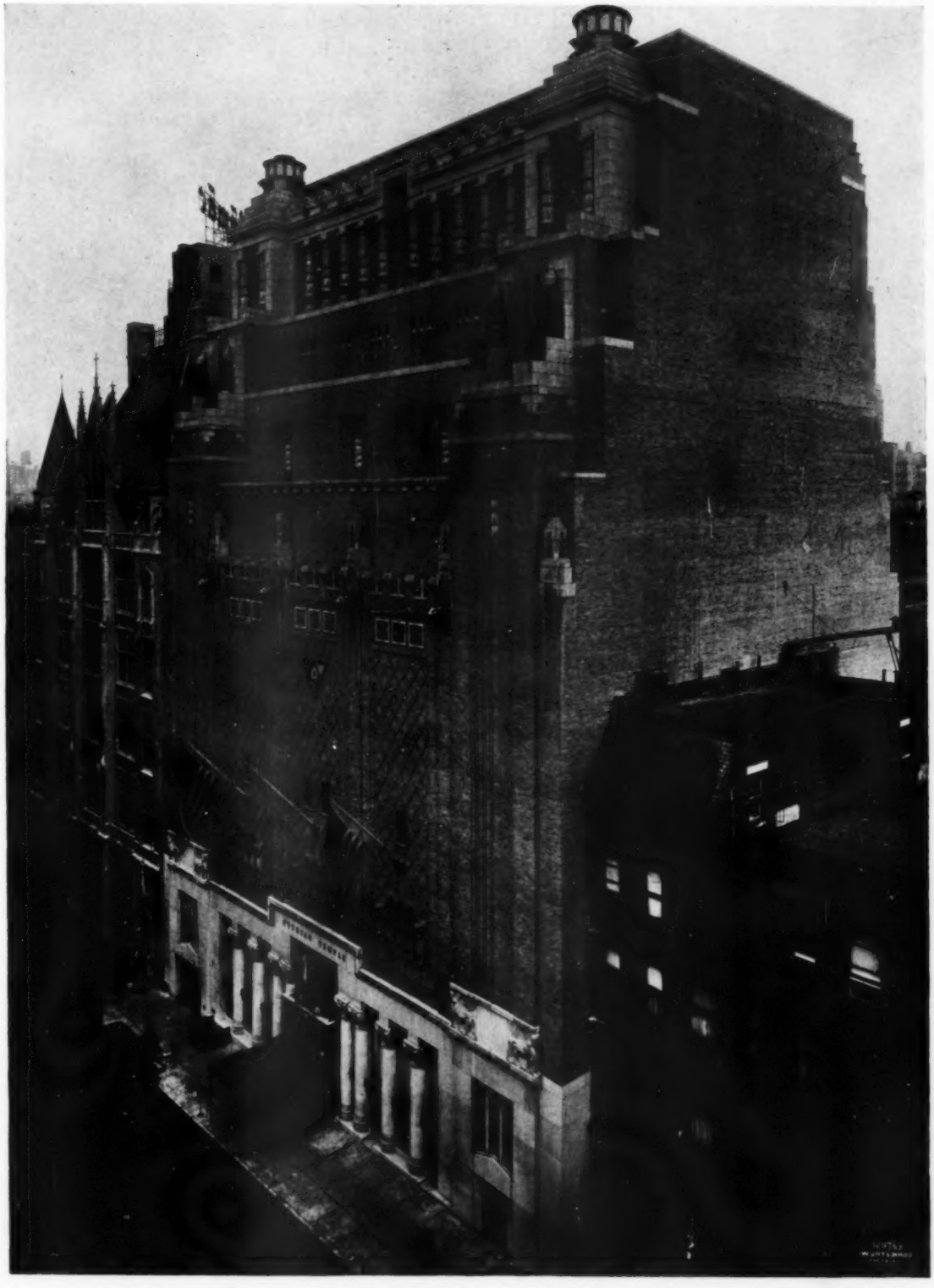
FIFTH AVENUE SHOP FRONT, NEW YORK, IN MODERN FRENCH STYLE

JOHN FREDERICK COMAN, ARCHITECT

Photos by Duryea

INTERIOR DETAILS, FIFTH AVENUE SHOP, NEW YORK, IN MODERN FRENCH STYLE

JOHN FREDERICK COMAN, ARCHITECT



PYTHIAN TEMPLE, NEW YORK

THOMAS W. LAMB, ARCHITECT

Photos by Patteson

HOUSE OF J. D. OPPENHEIMER, SAN ANTONIO, TEXAS

ATLEE B. AND ROBERT M. AYRES, ARCHITECTS

(See plans on back)

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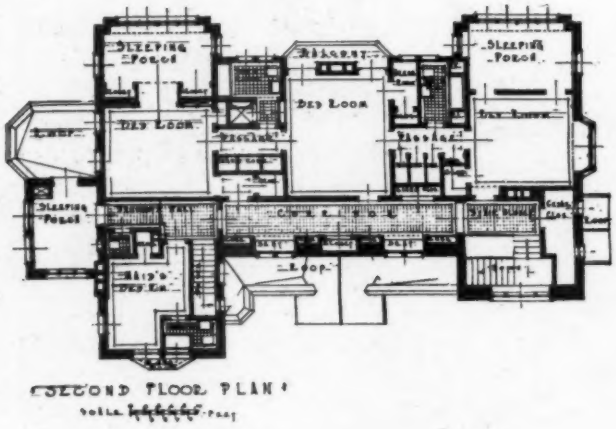
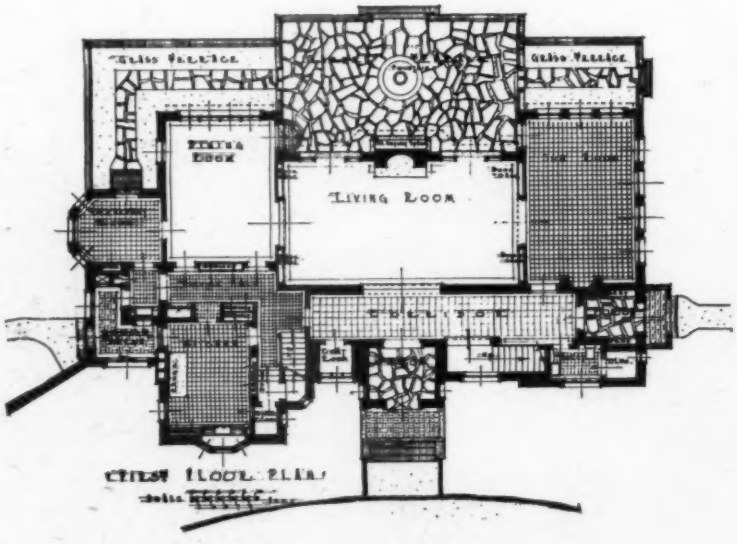


SECOND FLOOR PLAN



FIRST FLOOR PLAN

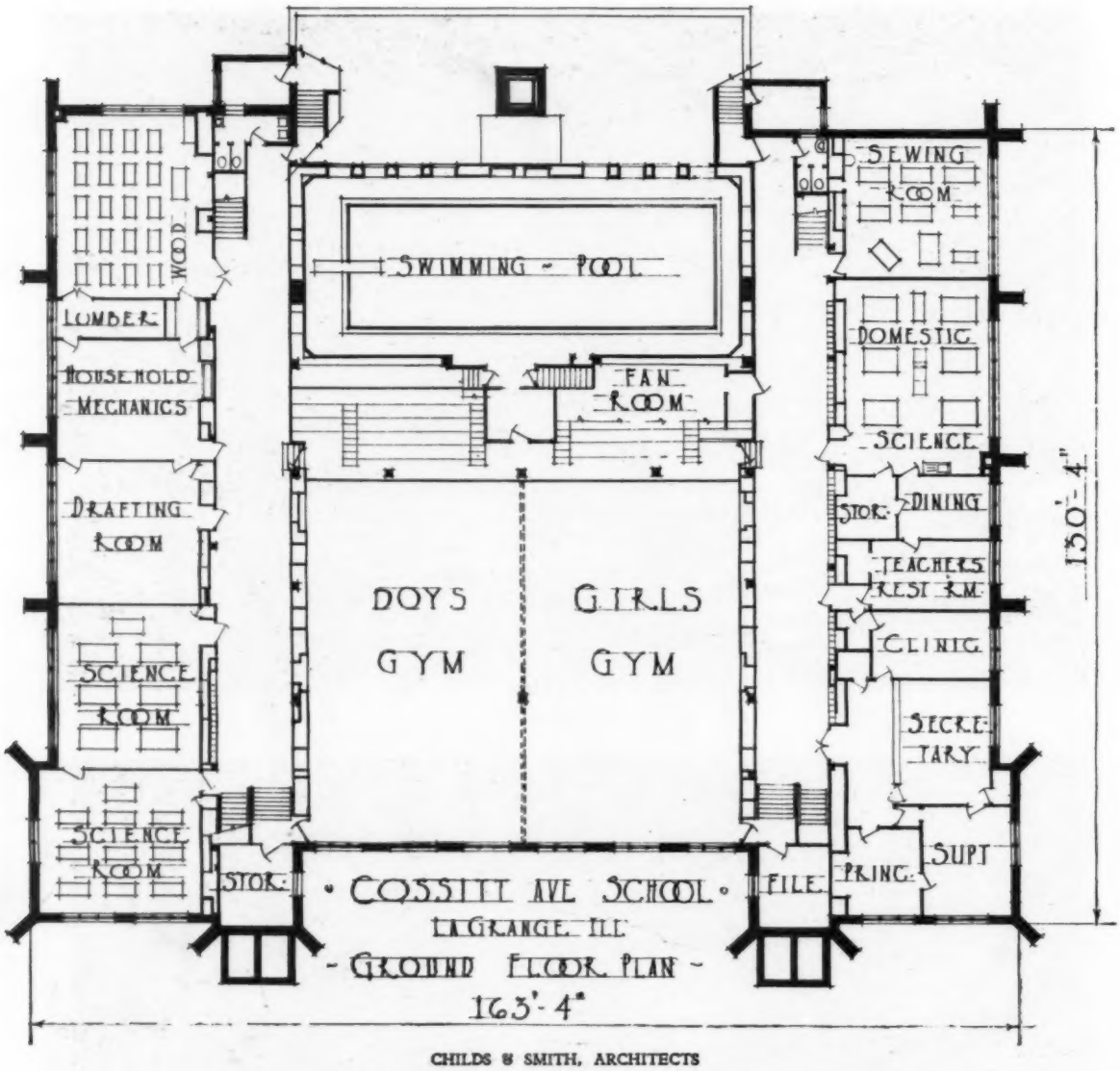
HOUSE OF J. D. OPPENHEIMER, SAN ANTONIO, TEXAS

ATLEE B. AND ROBERT M. AYRES, ARCHITECTS

COSSITT AVENUE SCHOOL, LA GRANGE, ILL.

CHILDS & SMITH, ARCHITECTS

(See plan on back)



CHILDS & SMITH, ARCHITECTS

KINDERGARTEN

GEORGE M. VIAL LIBRARY

COSSITT AVENUE SCHOOL, LA GRANGE, ILL.

CHILDS & SMITH, ARCHITECTS

(See plans on back)

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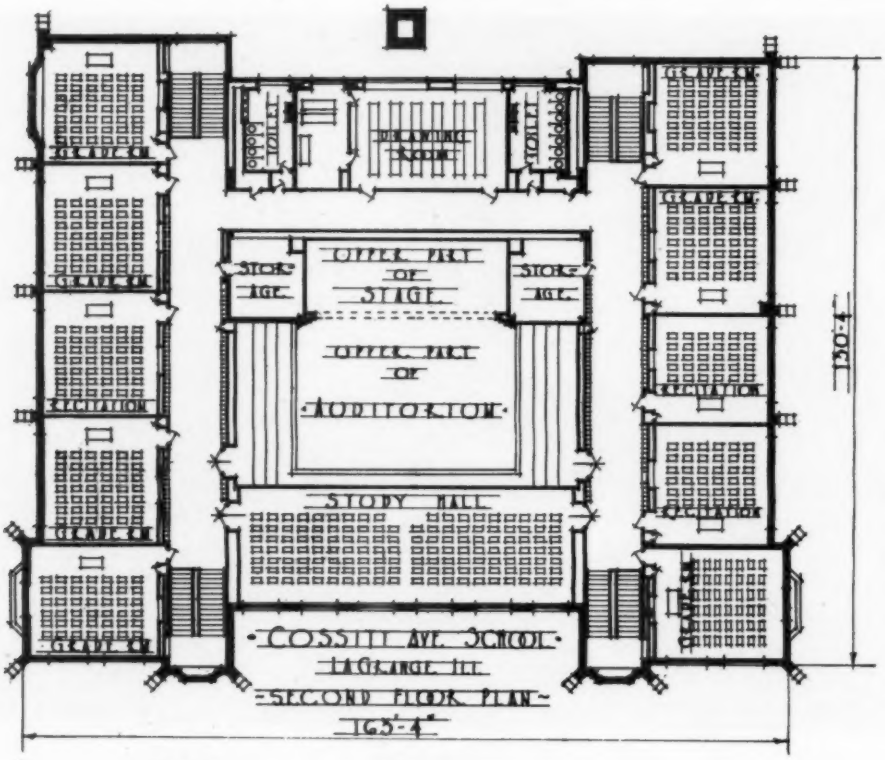
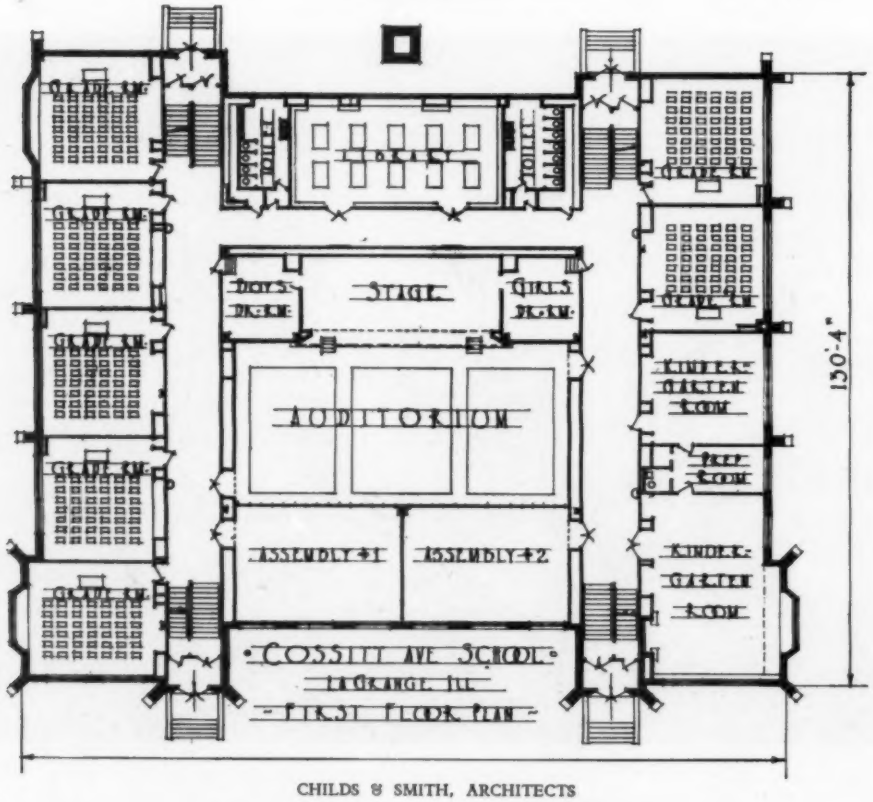




CHILDS & SMITH, ARCHITECTS

NOTES ON OLD WROUGHT IRON

By Samuel Chamberlain

Illustrated with Measured Sketches by the Author

IT is needless to point out that London in November, shivering in a wet chill and cringing under a drab blanket of yellow fog, is a hopeless, barren field for sketching. This congealed correspondent pounced with joy, therefore, upon the well heated Victoria and Albert Museum, whose collections of everything from Norsemen's barques to signet rings, from transplanted entablatures to Chinese executioners' knives, are so astonishingly complete. Its long gallery of old wrought iron must surely rank among the best chosen and most comprehensive in existence. One wonders, indeed, if another collection as fine has ever been brought together.

No European nation has been neglected here. The most representative and the most unique examples of old iron work from France, Germany, Holland, Flanders, Spain, Italy and England have been grouped in this gallery. There are mighty hinges from French church doors, ornate shop signs from Cologne, grilles from old Dutch counting houses, knockers from Flemish portals, fragments of the rejas of Avila cathedral, fanlights from Florentine palazzos, and casements from musty English manor houses.

The question of size does not seem to occur. One finds monumental wrought iron gates and miniature ornamental keys which make the contemporary product look gross and out of scale. There is a bewildering assortment of andirons and candlesticks, of highly pictorial gateau irons and firebacks, of bolts and key plates, locks, hasps, lamp brackets, weather vanes, balconies, screens, balustrades, treasure chests and choir gates.

It is of considerable interest to note the decidedly national trend in this old wrought iron work. There is a distinct line of demarcation between the work of the different nations, save perhaps between the French and the Italian. The Spanish seems suave and classic. The German is never without a touch of engaging humor. The English reveals a sturdy craftsmanship. The French and Italian show a Latin brilliance and restlessness.

One hesitates to calculate how many thousands of miles would have to be run, and how many door bells would have to be sounded, to uncover as sketchable a variety of old iron work as this. The opportunity seems a good one. Furthermore, I have been assured that most of the collection has never been drawn up for the architectural press.

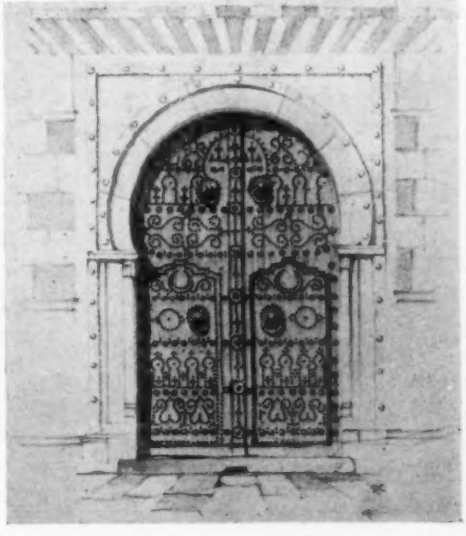
The plates here reproduced do not seem to call for much added comment. An effort has been made, in preparing them, to give at least a smattering of the most intriguing examples of the iron work of past centuries as revealed in this magnificent collection. To attempt more would mean a year's intensive study in this lengthy corridor.

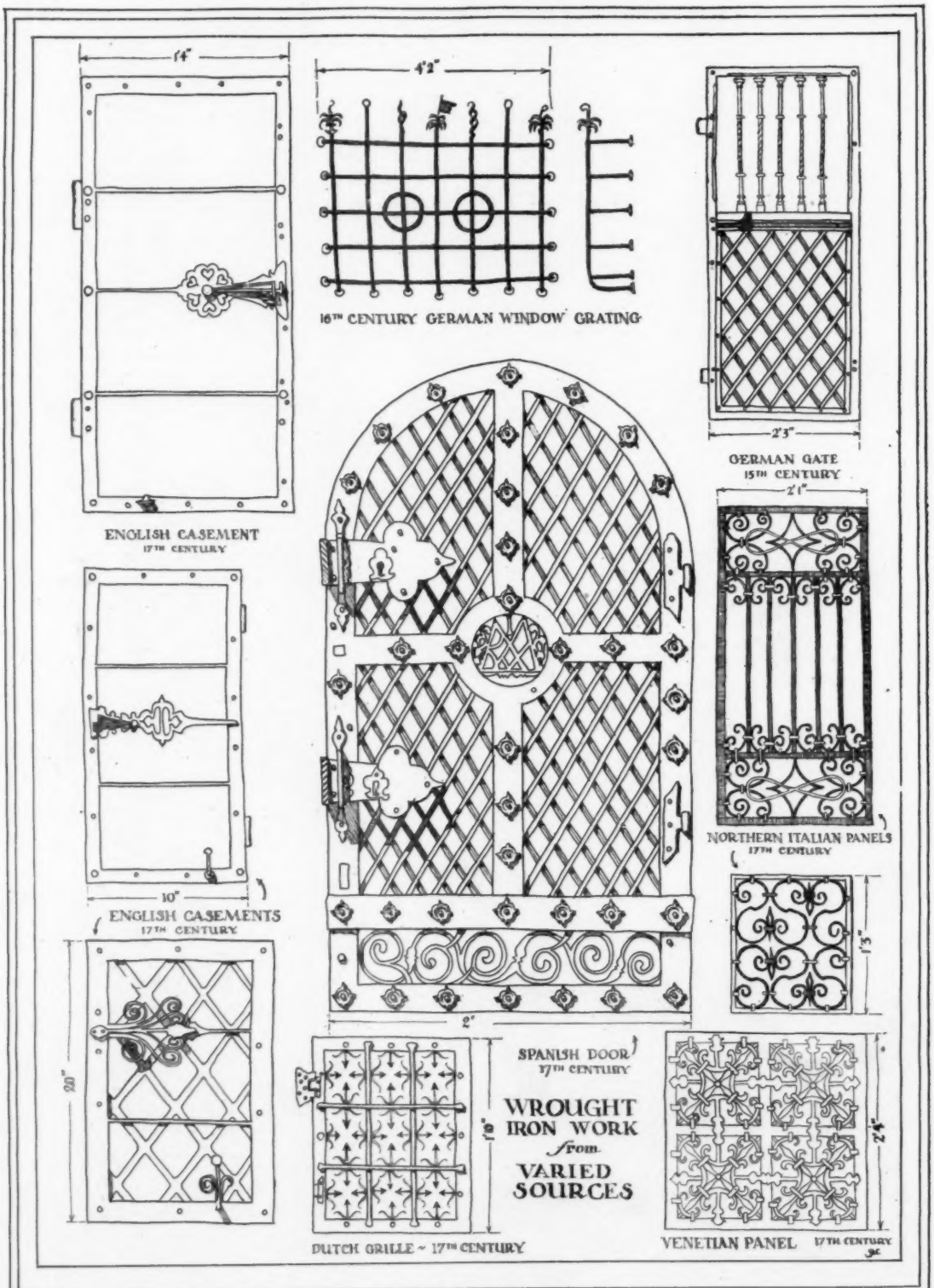
And life, after all, is short.

DOORWAY OF A HOUSE OF A WEALTHY ARAB IN TUNIS

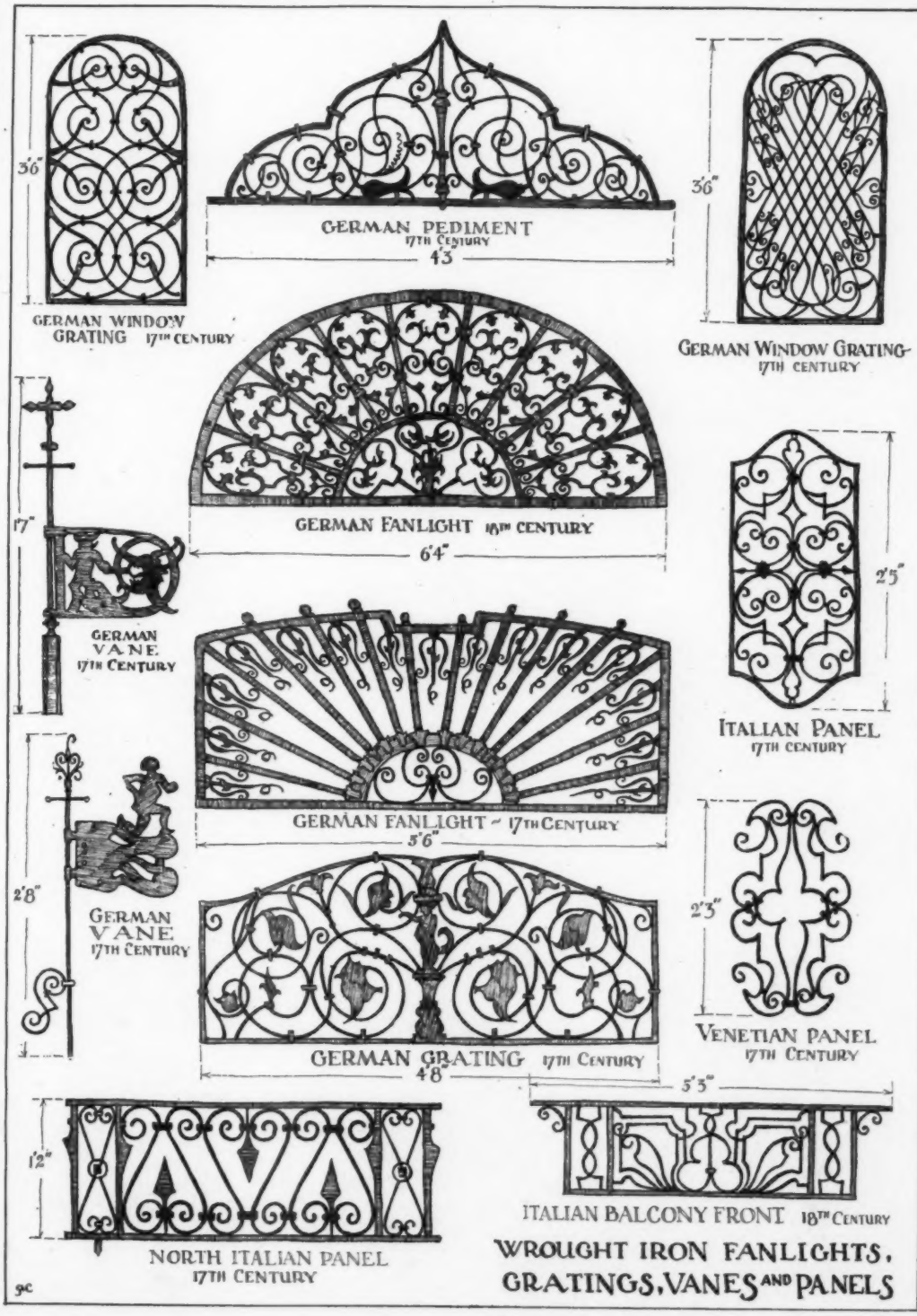
THIS DOOR IS PAINTED A MINERAL GREENISH-BLUE. OTHERS IN TUNIS ARE OCHRE RED, HALF-BAKED BROWN OR OCCASIONALLY LEFT UNPAINTED. THE ELABORATE DESIGN IS CARRIED OUT IN IRON NAILS OF VARIOUS DEGREES OF SPLENDOR. IN RARE INSTANCES THEY ARE FOUND TO BE BRONZE

FROM THE ORIGINAL SKETCH BY SAMUEL CHAMBERLAIN





FROM THE ORIGINAL SKETCHES BY SAMUEL CHAMBERLAIN



FROM THE ORIGINAL SKETCHES BY SAMUEL CHAMBERLAIN

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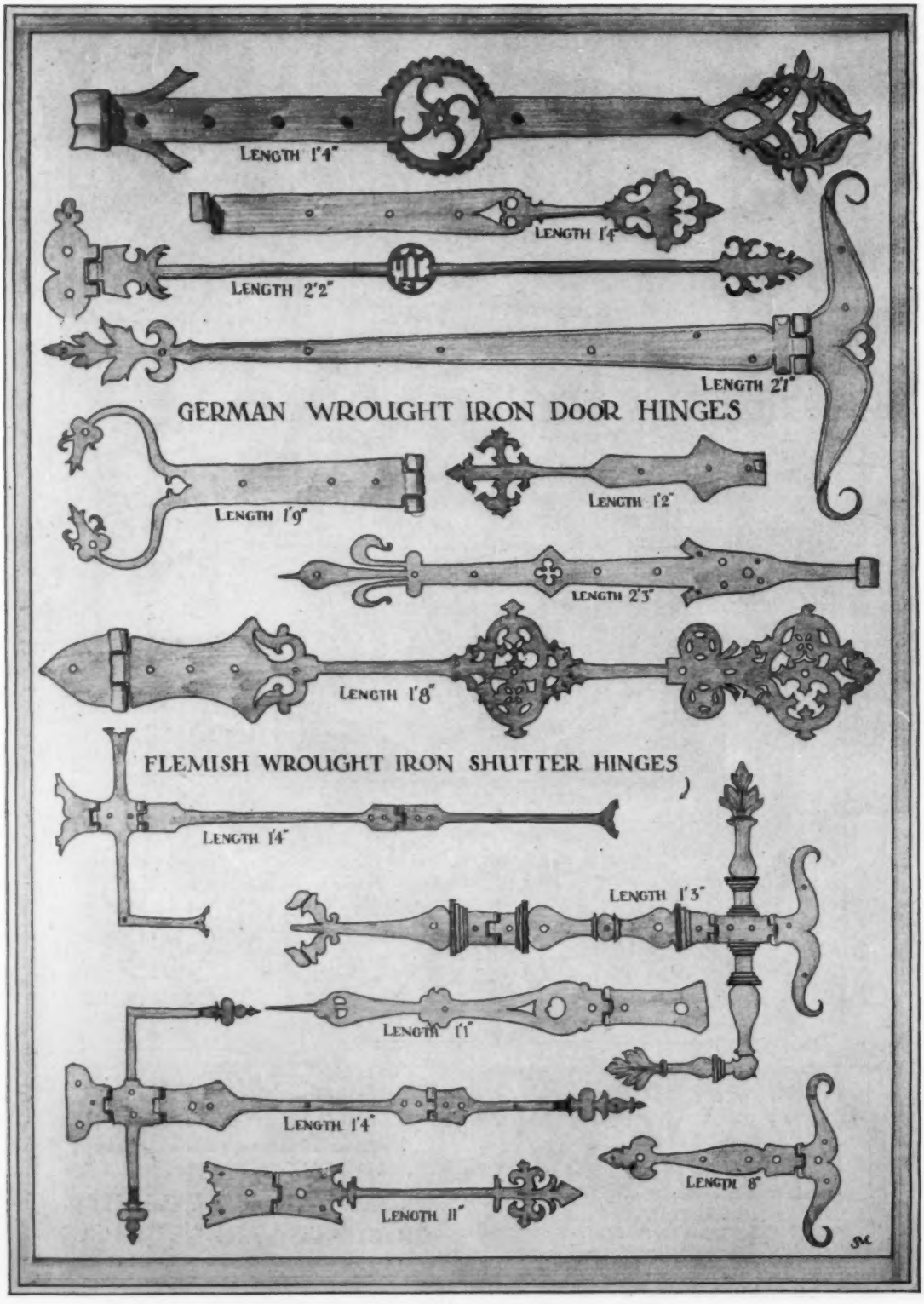

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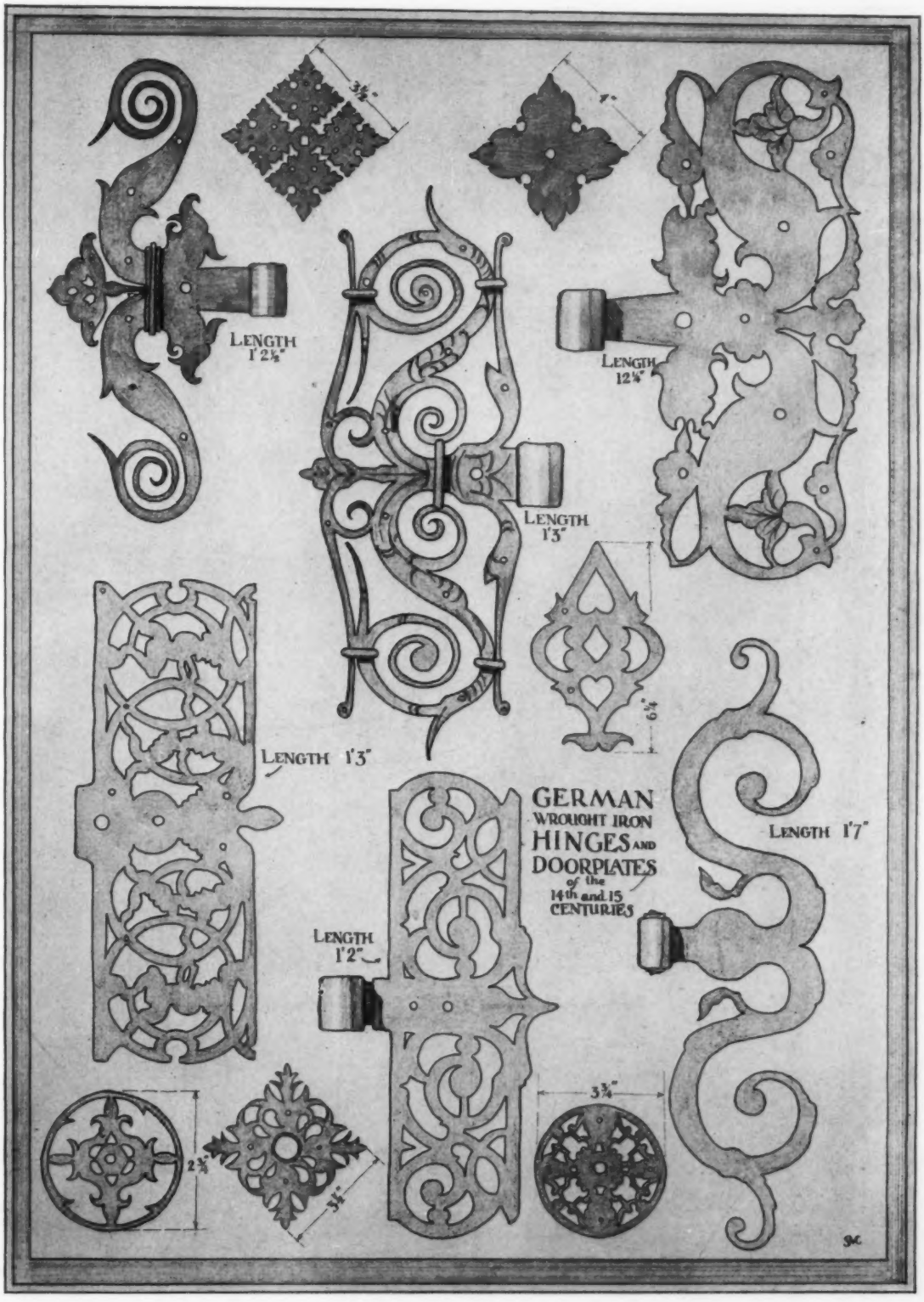

FROM THE ORIGINAL SKETCHES BY SAMUEL CHAMBERLAIN

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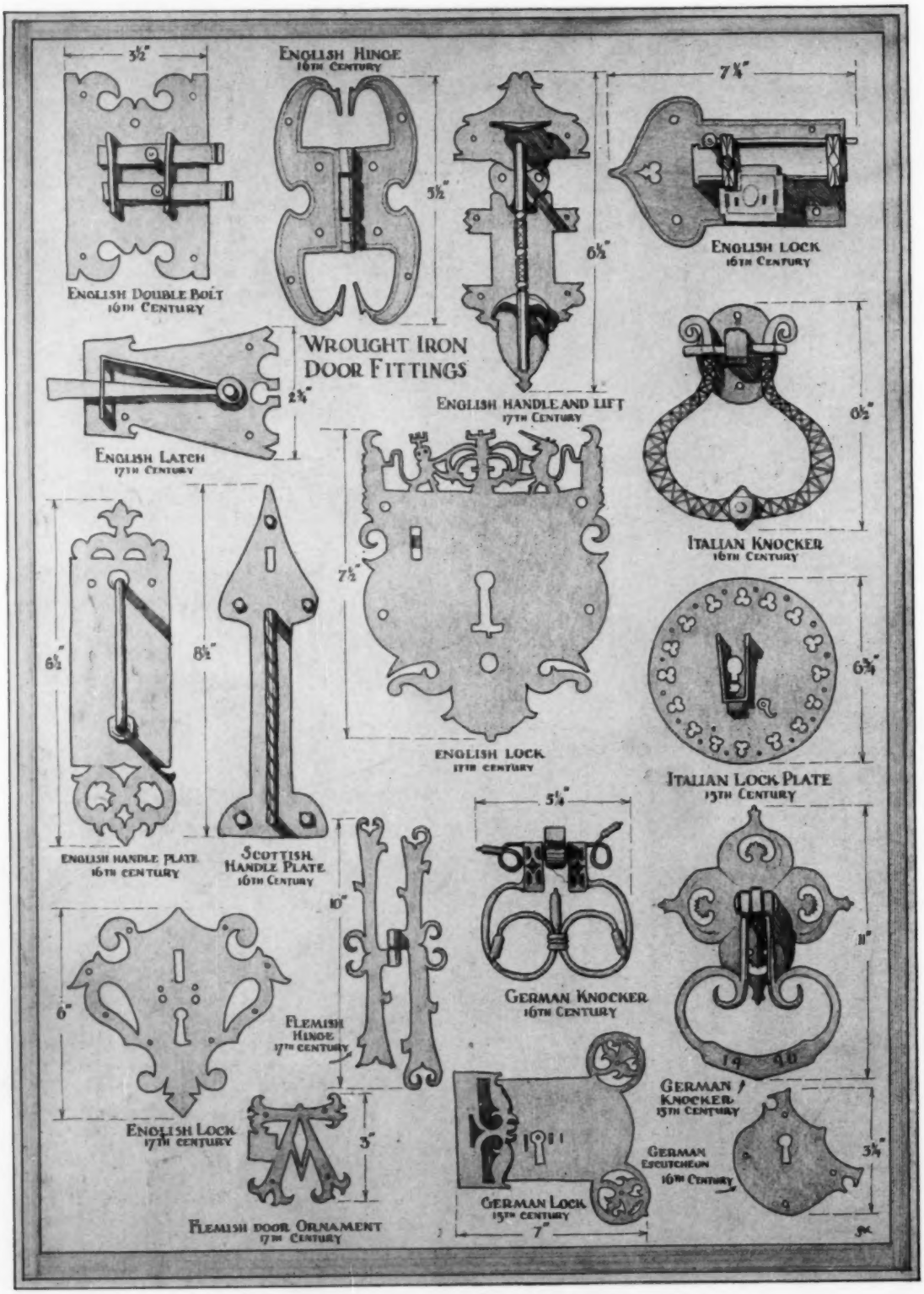
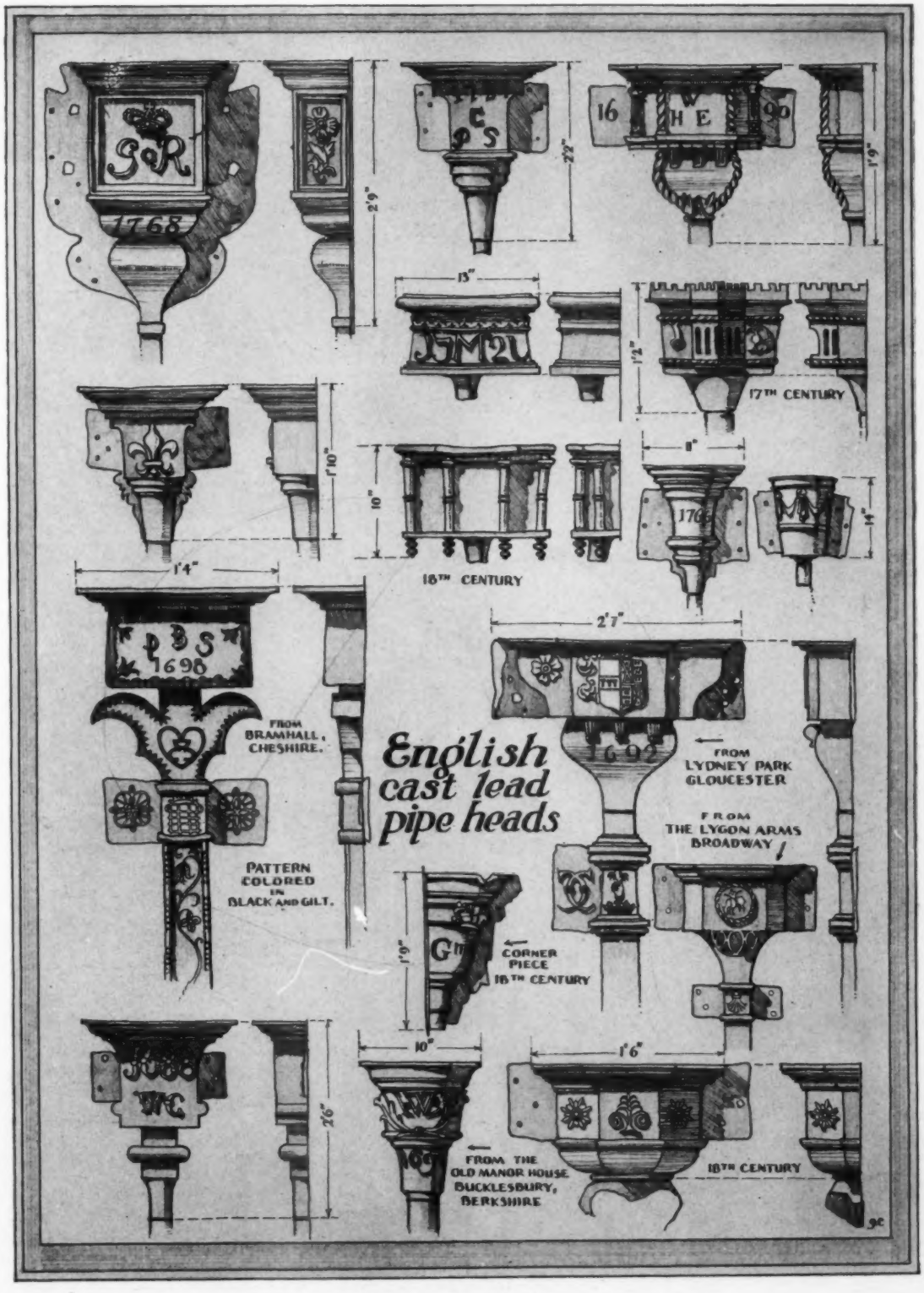

WROUGHT IRON DOOR FITTINGS
ENGLISH HINGE 16TH CENTURY
ENGLISH DOUBLE BOLT 16TH CENTURY
ENGLISH LATCH 17TH CENTURY
ENGLISH HANDLE AND LIFT 17TH CENTURY
ENGLISH LOCK 16TH CENTURY
ITALIAN KNOCKER 16TH CENTURY
ENGLISH LOCK 17TH CENTURY
ITALIAN LOCK PLATE 15TH CENTURY
ENGLISH HANDLE PLATE 16TH CENTURY
SCOTTISH HANDLE PLATE 16TH CENTURY
GERMAN KNOCKER 16TH CENTURY
FLEMISH HINGE 17TH CENTURY
GERMAN KNOCKER 15TH CENTURY
ENGLISH LOCK 17TH CENTURY
GERMAN ESCUTCHEON 16TH CENTURY
GERMAN LOCK 15TH CENTURY
FLEMISH DOOR ORNAMENT 17TH CENTURY

FROM THE ORIGINAL SKETCHES BY SAMUEL CHAMBERLAIN



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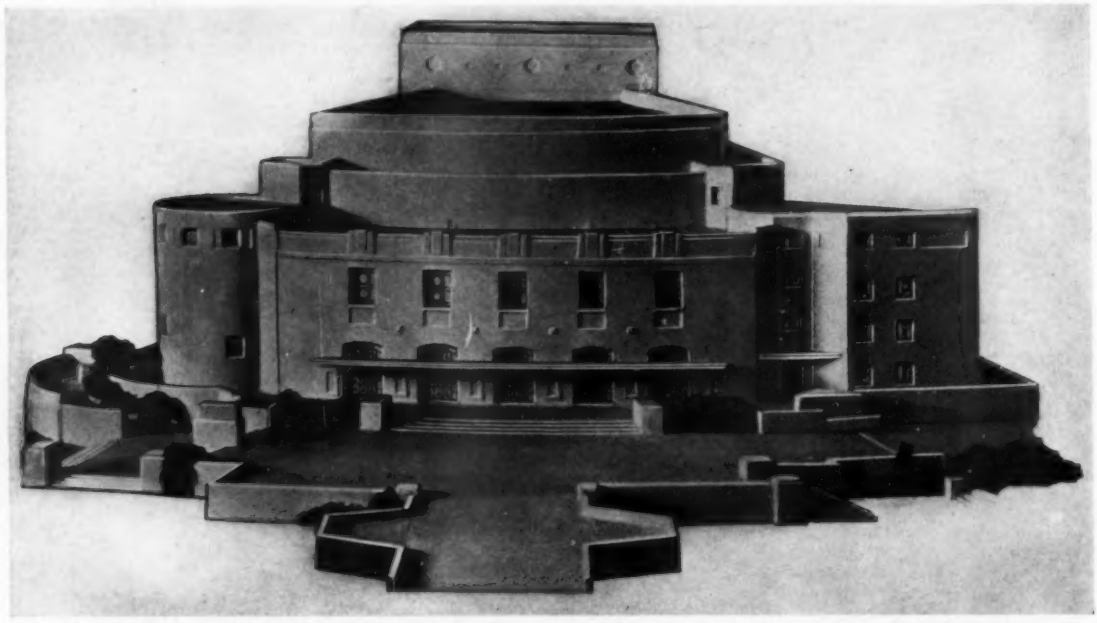


PRIZE WINNING DESIGN, SHAKESPEARE MEMORIAL THEATRE COMPETITION

ELIZABETH SCOTT, *Architect*

A 27-YEAR-OLD Englishwoman, Elizabeth Scott, has been awarded the prize in the architects' competition to design and build the new Shakespeare Memorial Theatre at Stratford-on-Avon, England, thus winning the distinction of being the first woman who ever has handled such a notable building. The winning plans, which were selected from designs submitted by three English and three American architects in the final competition, are for a modern theatre of dignified simplicity, to be built at a cost of approximately $750,000. It will have a seating capacity of 1,000 and will be placed on the bank of the River Avon in the midst of an immense formal garden. The walls and stage of the old Memorial Theatre, still standing after the fire which destroyed the playhouse in 1926, will form the rear of the new theatre, this section being for use as a conference hall.

The approach to the theatre will be through a large garden and grove of old trees. A terrace and promenade, from which a number of large doors lead into the auditorium, rests on the bank of the Avon, which is reached by two flights of broad steps leading down to the water. The building probably will be constructed of cream colored brick and natural stone. Ample space is provided for an interior promenade, refreshment and rest rooms, and committee rooms. The stages of the new and old theatres will be separated only by a fireproof drop and can be combined when desired, giving a stage depth of more than sixty feet.

The assessors, E. Guy Dawber, A.R.A., F.S.A., P.R.I.B.A.; Raymond Hood, A.I.A., A.D.G.F. (New York); and Robert Atkinson, F.R.I.B.A., Director of the Education Architectural Association, make the following comment in their report:

"They consider that Design No. 3 in its general conception, in its acceptance of the site difficulties and their solution, and in its architectural character, shows great ability and power of composition. It has a largeness and simplicity of handling which no other design possesses. Its general silhouette and modelling to fit the lines of the river are picturesque and the character of the design shows consideration for the traditions of the locality; if any criticism is offered, it would be that brick for the external facings would be warmer and more harmonious with the general aspect of the town, and would at the same time be more economical.

"The general layout of the site is admirable. The new Bancroft Gardens are made to lead up to the buildings very successfully and parking spaces for cars are provided as suggested in the Conditions.

"Good river terraces, steps and approaches are also incorporated; the treatment of the river being one of the great features of this scheme.

"The central approach across the gardens might be omitted as it appears to cut the ground up rather needlessly, and the carriage approach to the main entrance is not ample enough and needs fuller consideration.

"Internally, the scheme gives substantially the requirements asked for, the stage being admirably arranged and the sighting and planning of the auditorium satisfactory."

XUM

INTERIOR ARCHITECTURE

THE INFLUENCE OF VARIOUS STYLES ON THE DESIGN OF A MODERN APARTMENT HOTEL

THE apartment hotel is a purely modern type of building. It combines the conveniences of hotel life with the privacy of an apartment. While the suites very often include all necessary facilities for housekeeping, the hotel cuisine and dining rooms are at the service of the tenants, whereby many of the cares and worries of housekeeping may be eliminated and yet the fascinations of home-life may be retained. The apartment hotel appeals to those especially who prefer to live in the metropolitan area where the luxuries of city life are readily at their disposal, and, in these days when entertaining is done largely in theatres, clubs and hotel ballrooms, the apartment hotel seems to solve the problem with which modern society is confronted. During the last few years, apartment hotels have furnished a large percentage of building in many of the larger cities of this country. In New York City, for example, one somewhat gasps at the number of buildings of this type which have recently appeared on the skyline, and yet when we read in the daily press that the population of the metropolis in 1928 is expected to top 6,000,000, we may wonder rather if there will still be room enough for us all.

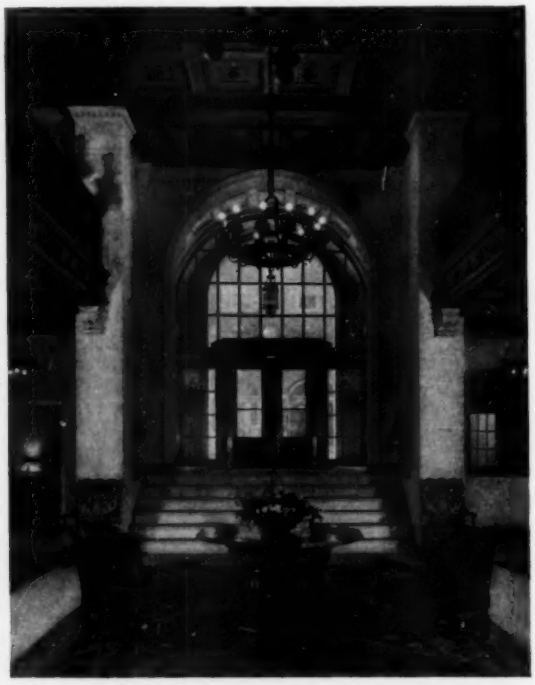
Photo by Nyholm

MAIN DINING ROOM, THE LOMBARDY, AN APARTMENT HOTEL, NEW YORK

FARRAR & WATMOUGH, ARCHITECTS

XUM

FIRST FLOOR MAIN CORRIDOR



LOOKING TOWARD ENTRANCE, MAIN LOBBY

Photos by Nykolm

MAIN LOUNGE, SUGGESTIVE OF THE GEORGIAN IN ITS ARCHITECTURAL TREATMENT

THE LOMBARDY, AN APARTMENT HOTEL, NEW YORK

FARRAR & WATMOUGH, ARCHITECTS

Photo by Nyholm

DETAIL OF CHIMNEY BREAST, LOUNGE, THE LOMBARDY, AN APARTMENT HOTEL, NEW YORK

FARRAR & WATMOUGH, ARCHITECTS

XUM

Among the more recently completed apartment hotels in New York is the Lombardy, of which Farrar and Watmough are the architects. Suites range from one to seven rooms, the apartments opening off comfortably wide corridors and having a high standard of all-round excellence. The living and bedrooms are exceptionally large, and particular attention has been given to the plan to eliminate disagreeable features. In the arrangement of the two-room suites, for example, it will be noticed on the plan (page 86 of the Plate Section) that, by means of two small foyers, it is possible to enter the bedroom from the corridor without passing through the living room. This idea has been developed on account of certain objections which have been raised by tenants where such a condition did not exist. Advantage, too, has been taken of the setbacks necessitated by the zoning law, to make both the exterior and interior more attractive. In the duplex apartments on the upper floors, consisting of four, six and seven rooms, the windows in the two-story living rooms open on to roof-terraces; the unusual opportunities thus offered to the tenant may be readily appreciated.

The building is one hundred and sixty feet wide and is twenty-three stories high. The three lower stories are of Indiana limestone and the upper stories of warm buff colored brick with terra cotta trimmings, stone copings and marble facias. The design of the exterior is a modern adaptation of the Italian Romanesque style of architecture found in the Province of Lombardy and Northern Italy. A richly carved arched opening forms the main entrance.

The main rooms of the entrance floor are designed to give an air of comfort combined with decorative interest, without being austere or ostentatious. The marble walls of the entrance vestibule are surmounted with a high vaulted ceiling. The two-story lobby, with mezzanine balcony, is reminiscent of Spanish Renaissance, with hand modelled stucco walls, and travertine quoins and jambs. The spaciousness of the plan of the entrance floor offers an opportunity for variation in architectural treatment, which might have become monotonous if carried out in one style.

Photo by Nyholm

ENTRANCE FROM DINING ROOM TO MAIN LOBBY

THE LOMBARDY, AN APARTMENT HOTEL, NEW YORK

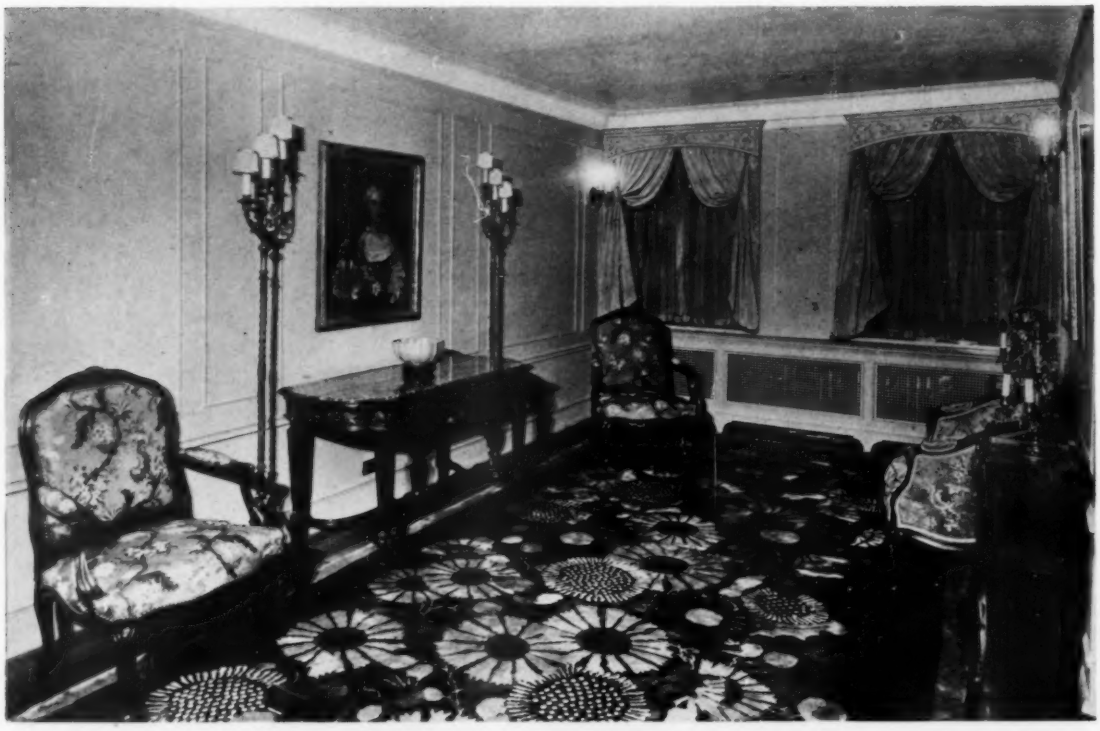
FARRAR & WATMOUGH, ARCHITECTS

Photos by Gillies

WALLICK-DESHLER HOTEL, COLUMBUS, OHIO

C. HOWARD CRANE, ARCHITECT—B. ALTMAN & COMPANY, DECORATORS

XUM



Photos by Gillies

WALLICK-DESHLER HOTEL, COLUMBUS, OHIO

C. HOWARD CRANE, ARCHITECT—B. ALTMAN & COMPANY, DECORATORS

THE OFFICES OF WALKER AND WEEKS, ARCHITECTS, CLEVELAND, OHIO

WHILE the results of the thought and effort of architects are given considerable publicity, comparatively little is said of the offices in which a large part of the work is accomplished. Architectural offices might be considered "plan factories." In using this term, however, let us not interpret it in its usually accepted meaning when applied to those offices making working drawings on a strictly production basis. Not all manufacturing plants are essentially interested in volume production. Many of them fabricate special articles of high quality, individually designed and made. This fact, however, does not lessen their attention to correct factory arrangement and the convenient routing of materials through the shop. The principles applying to manufacturing plant layout, which are in truth but logical and sound architectural fundamentals, may also be applied to an architectural office.

These architectural principles of planning have been applied to the offices of Walker and Weeks, Cleveland, Ohio, in a most successful manner. The Carnegie Building is among the first modern structures to be erected in Carnegie Avenue, one of Cleveland's rapidly developing downtown streets, parallel to Euclid Avenue. At the time the Carnegie Building was designed by Walker and Weeks, it was definitely established that the firm's office would be located on the top floor, and this fact was carefully considered in the planning of the upper portion of the building.

A careful analysis of the operation of the office was made which resulted in a plan of simple form. Circulation was given particular attention and, while the plan is essentially a narrow rectangle, all departments are easy of direct access.

Photo by Lazarnick

LOBBY AND ENTRANCE TO LIBRARY
OFFICES OF WALKER AND WEEKS, ARCHITECTS,
CLEVELAND, OHIO

There are several distinct and interesting features of this office that are not disclosed by a study of the plans. Each job or commission is placed in charge of an executive and a designer with a job captain and suitable corps of draftsmen. Insofar as conditions permit, to simplify administration of the work, the six designers' offices are located opposite those of the executives in charge, with the drafting force for the job between them. Contrary to the method employed in many large offices of keeping drawings in a file room in charge of a clerk, all drawings are maintained in files in the drafting room and made readily accessible to the executives, designers and draftsmen.

In the design of the offices a variety of materials has been used insofar as possible with the idea that such procedure performs the practical function of making it possible to demonstrate to a client the use of different materials and combinations of materials. In addition complete sample rooms are maintained for the use of the office and clients as well. The marble and tile sample room contains what is probably the most complete collection of marbles in America. Four sides of this room are lined with marble slabs about 9″x12″ in size set in wooden frames so detailed that the marble panels can be readily removed for comparison or the assembling of marble combinations. The floor is composed of various types, patterns and sizes of tile, combined as one unit.

The window openings in the executives' offices have each been fitted with different types of frames and sash. This has been done to permit inspection by clients as well as to obtain information on the satisfactory use of the various types for different

SAMPLE ROOM SHOWING SPECIAL RACKS FOR MARBLE

VIEW OF DRAFTING ROOM FROM STUDIO BALCONY

purposes. An adequate amount of daylight in the drafting room is assured by making one end practically all glass and by the use of a monitor roof fitted with light diffusing glass to avoid light glare. The drafting room is practically two stories high. The second story over the conference rooms and library includes a kitchen, dining room and studio. The studio is equipped with a movable frame for the studying of murals and other details of buildings in the process of design. The library is fitted with drawers especially designed for the filing of architectural plates, photographs and magazines.

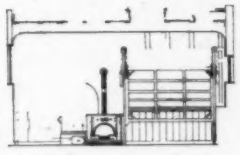
The operation of this office has demonstrated that orderly planning and efficient administration do not restrict quality, but do expedite the handling of work in the office.

Photos by Lazarnick

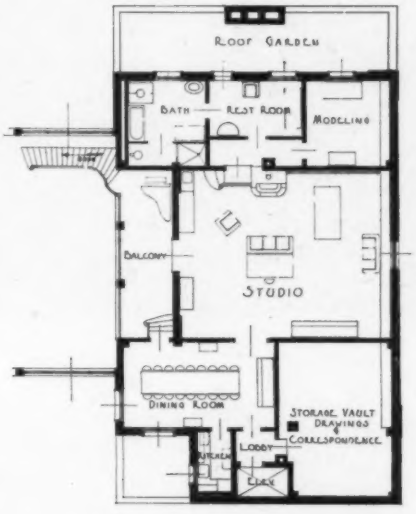
STUDIO OF F. R. WALKER

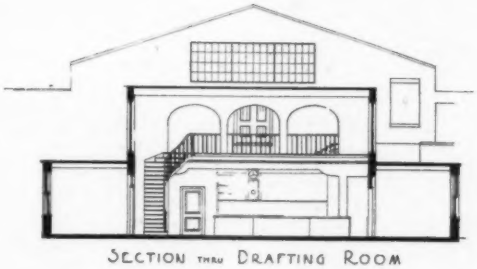
OFFICES OF WALKER AND WEEKS, ARCHITECTS, CLEVELAND, OHIO

XUM



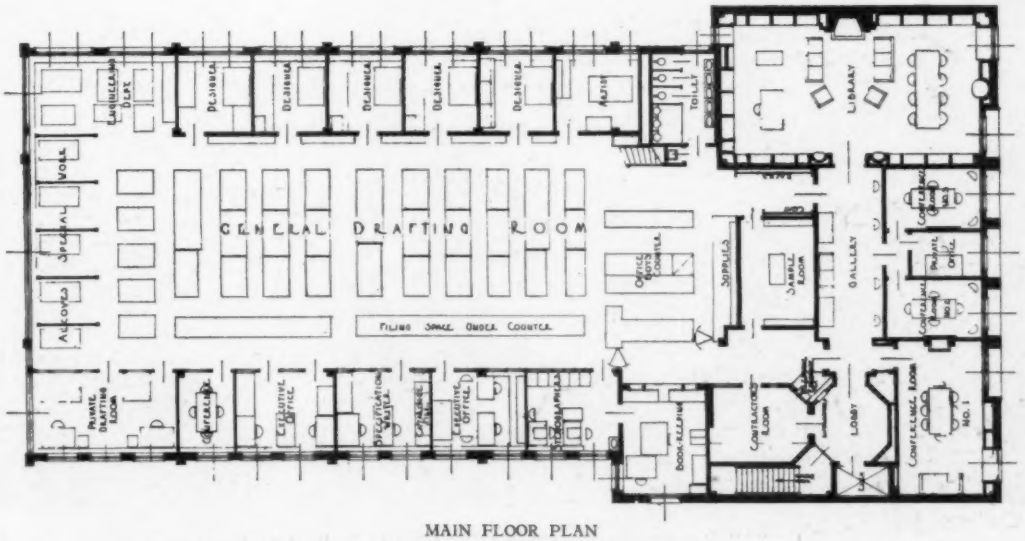
SECTION THRU STUDIO





SECTION THRU DRAFTING ROOM

SECTIONS THROUGH STUDIO AND DRAFTING ROOM AND PLAN OF SECOND STORY



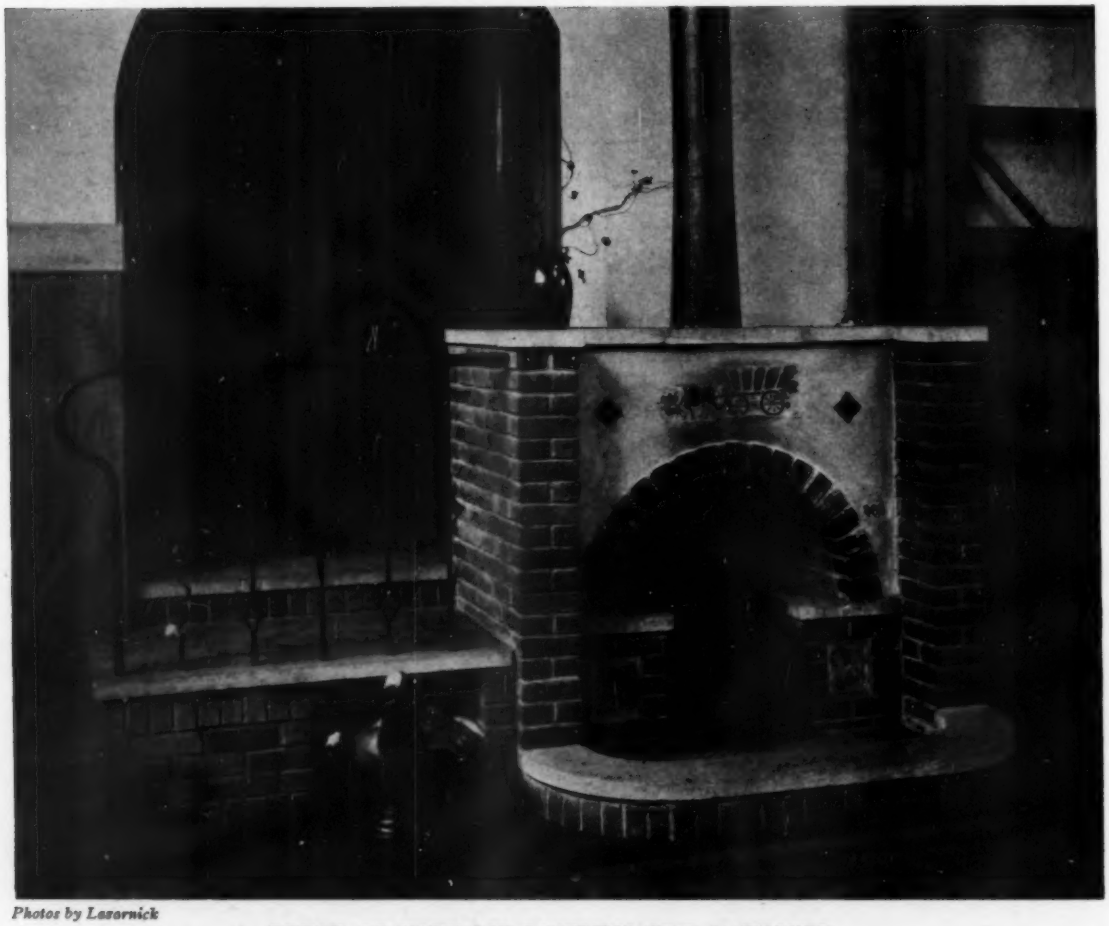
MAIN FLOOR PLAN

OFFICES OF WALKER AND WEEKS, ARCHITECTS, CLEVELAND, OHIO.

LIBRARY

OFFICES OF
WALKER AND WEEKS,
ARCHITECTS,
CLEVELAND, OHIO

PLASTER INSERTS ABOVE CASES IN THE LIBRARY ARE REPLICAS OF MODELS MADE FOR VARIOUS BUILDINGS DESIGNED BY THIS OFFICE



Photos by Lazarnick

DETAIL OF FIREPLACE IN STUDIO OF F. R. WALKER

CONFERENCE ROOM NO. 1

Photos by Lazarnick

LIBRARY

OFFICES OF WALKER AND WEEKS, ARCHITECTS, CLEVELAND, OHIO

XUM

Photo by Lazarnick

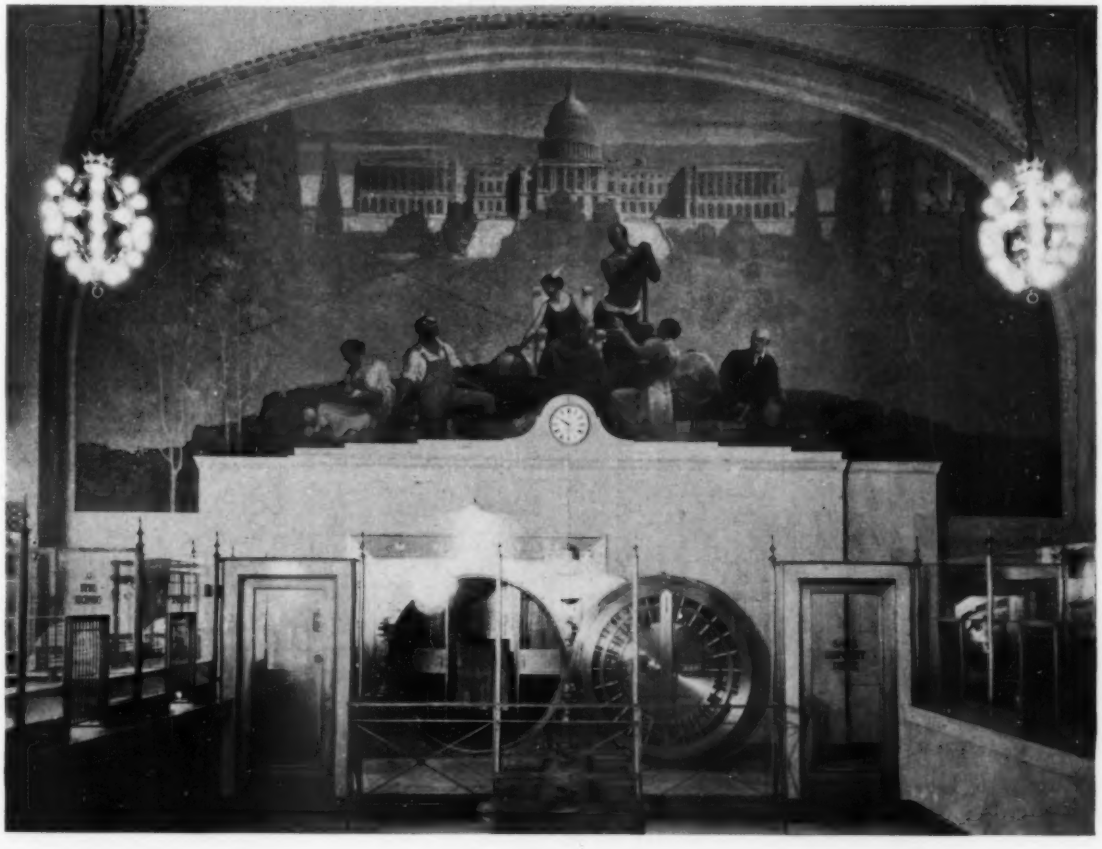
CARNEGIE BUILDING, CLEVELAND, OHIO—WALKER AND WEEKS, ARCHITECTS

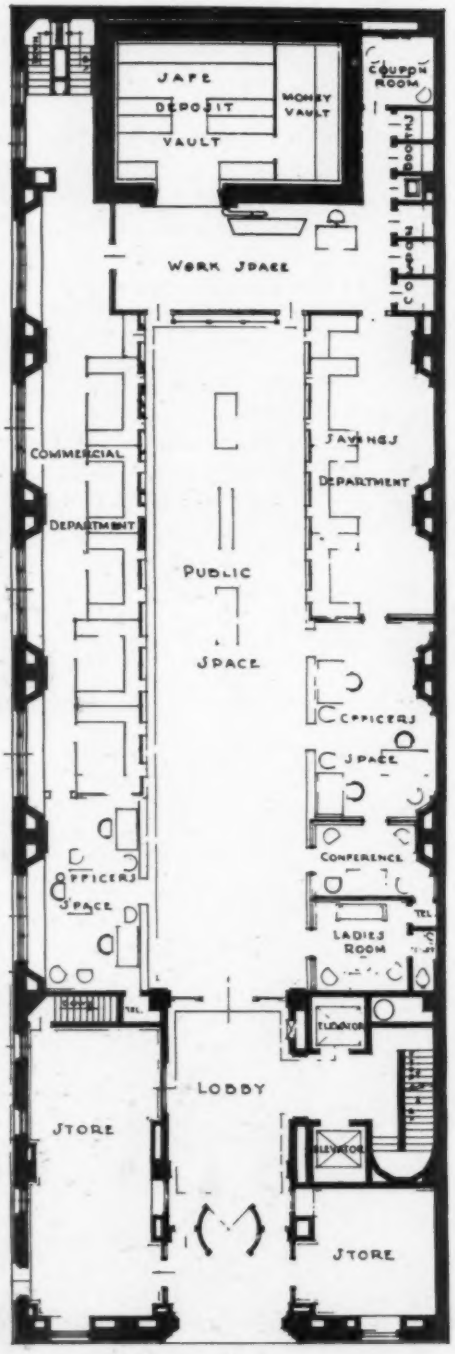
THE OFFICES OF WALKER AND WEEKS ARE LOCATED ON THE FIFTH AND SIXTH FLOORS

OLD NATIONAL CITY BUILDING
LIMA, OHIO

WALKER AND WEEKS
ARCHITECTS

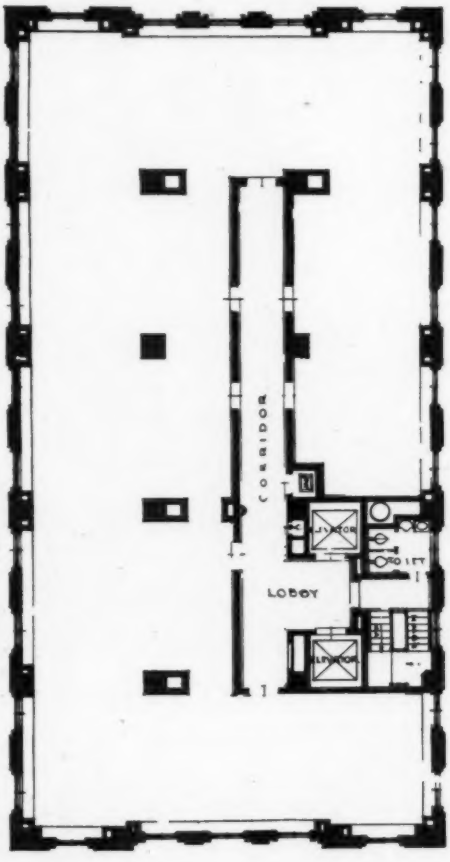
BELOW: LOOKING FROM PUBLIC SPACE TOWARD SAFE DEPOSIT VAULT IN THE BANK ON GROUND FLOOR





FIRST FLOOR PLAN.
Scale

THE OLD NATIONAL CITY BUILDING.
LIMA - OHIO.



TYPICAL FLOOR PLAN.
Scale

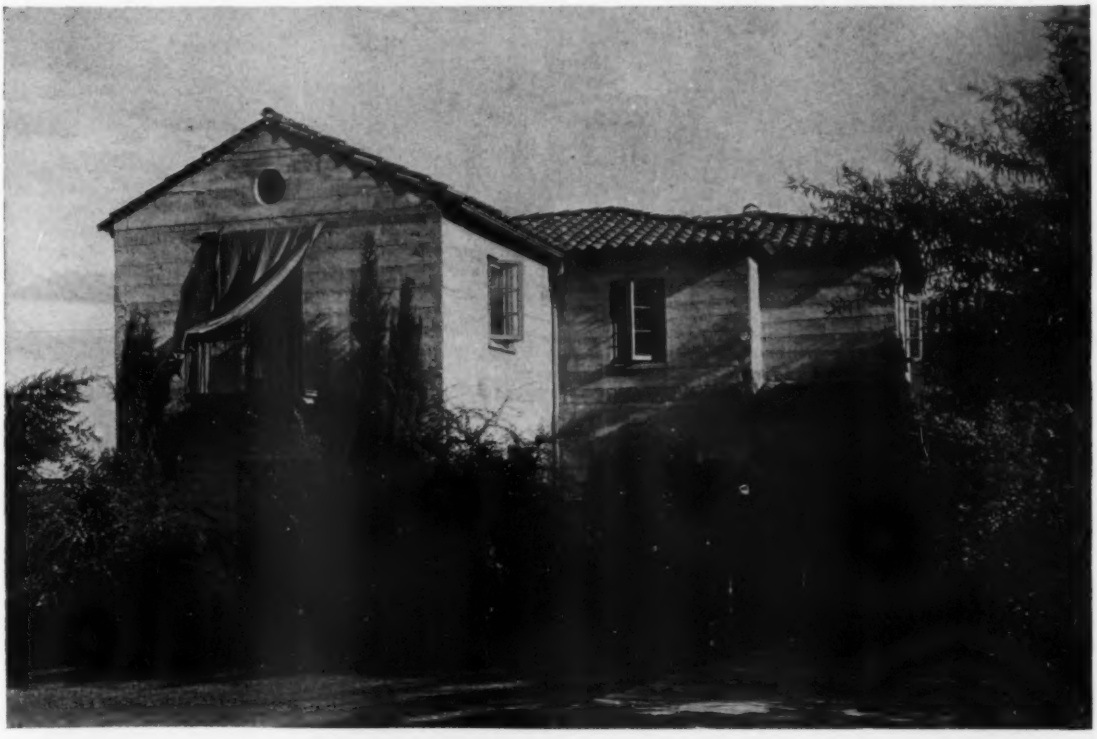
THE OLD NATIONAL CITY BUILDING
LIMA - OHIO.

OLD NATIONAL CITY BUILDING,

LIMA, OHIO

WALKER AND WEEKS,

ARCHITECTS

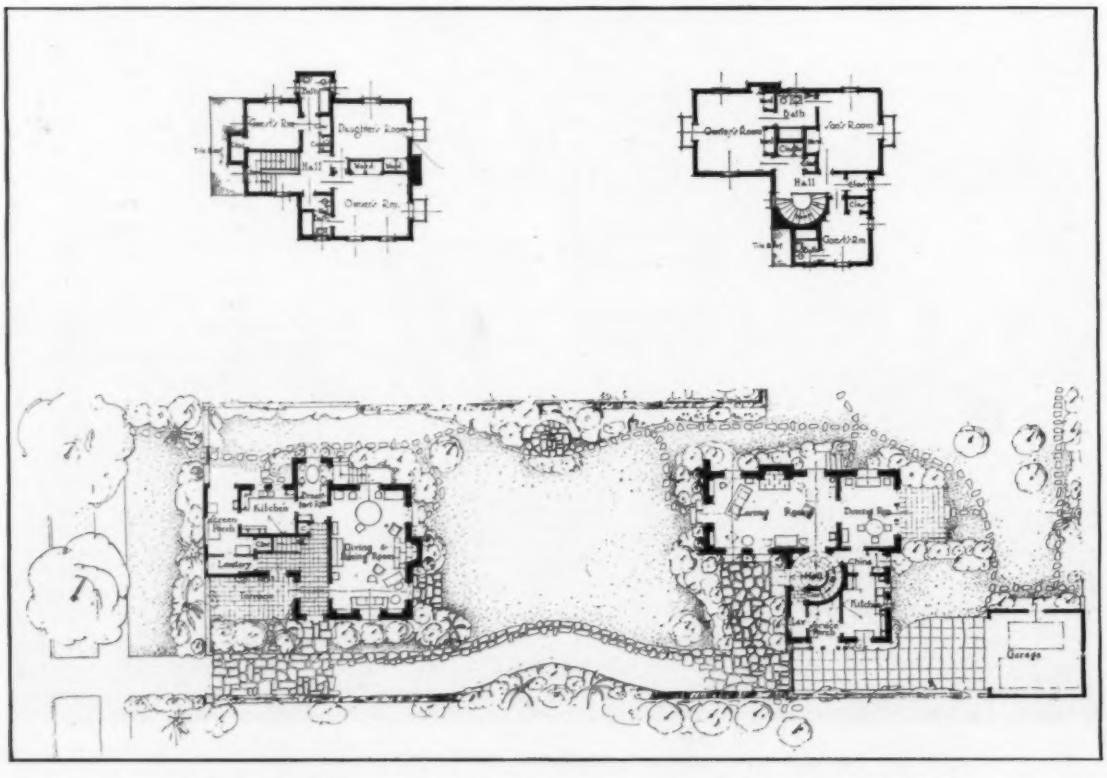


HOUSE OF MRS. D. J. WITMER, LOS ANGELES, CALIF.

WITMER & WATSON, ARCHITECTS

XUM

HOUSE OF MRS. J. M. WITMER, LOS ANGELES, CALIF.—WITMER & WATSON, ARCHITECTS



PLANS OF THE HOUSES OF MRS. J. M. WITMER AND MRS. D. J. WITMER, LOS ANGELES, CALIF.

ENGINEERING AND CONSTRUCTION

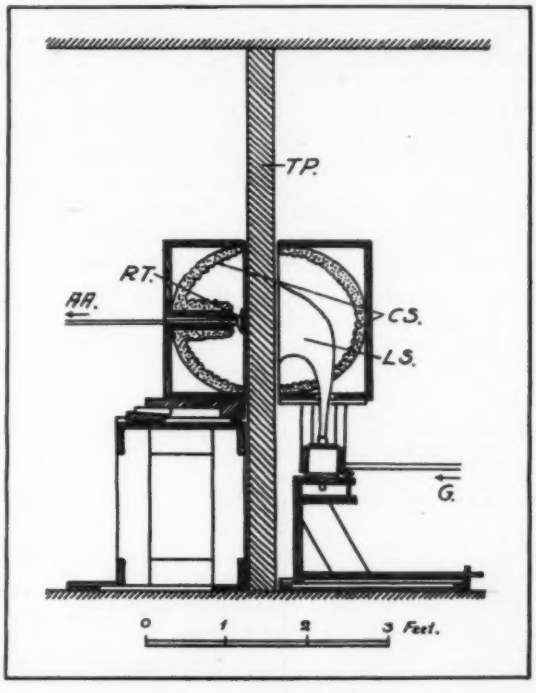
SOUND INSULATING PROPERTIES OF SOME BUILDING MATERIALS

By GUNNAR HEIMBURGER

Architect, Fellow of the American-Scandinavian Foundation and Research Fellow in Physics, Harvard University, 1927

ONE of the recent publications of The Royal Institute of Scientific Industrial Research in Sweden, No. 74, "Sound Insulating Properties of Some Building Materials, 1927," describes a new method for sound transmission measurements by Professor H. Kreüger of the Royal Technical University in Stockholm. Even if several of the wall partitions used in Sweden are not very common in the United States it is of interest to give a short review of this publication and the results obtained.

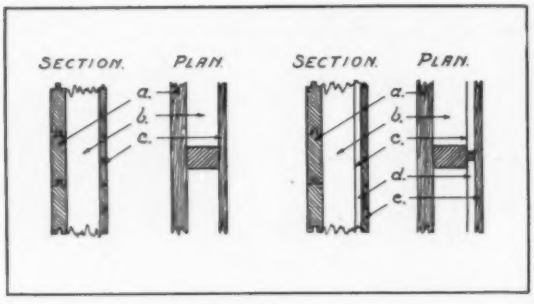
An earlier paper of the same publication, No. 38, "Research into Acoustic Problems in Buildings, 1924," describes the original apparatus used for measuring sound transmission. Some improvements have been made during recent years but the same general principle has been retained. The source of sound is a loudspeaker which is supplied with alternating current from an electron-tube oscillator. The sound intensity is measured by a telephone receiver in connection with an amplifier and audion volt-meter. A calibration of every reading on the volt-meter is accomplished by means of a calibration apparatus, similar to the one used by Eckhardt and Chrisler at the United States Bureau of Standards.



APPARATUS USED FOR TESTING THE SOUND INSULATING QUALITY OF PARTITIONS. TP=TEST PARTITION; LS=LOUD SPEAKER; RT=RECEIVER TELEPHONE; CS=COTTON SCREEN; G=ELECTRIC CIRCUIT FROM OSCILLATOR; AA=ELECTRIC CIRCUIT TO AMPLIFIER AND VOLT-METER

Measurements are made by placing the loudspeaker on one side of the wall partition under test. The sound intensity on the opposite side of the wall is determined by the telephone-receiver. The loudspeaker and the receiver-telephone are both covered with cotton screens. The front of the horn, the receiver-telephone, and the screens are placed a distance of one cm. from the wall. It has been found with this arrangement that a few mms. error in the position of the instruments does not influence the results. By means of the cotton screens the measurements are also independent of the position of furniture, observers, and the size of the rooms. It is, therefore, possible to make measurements both on test walls built in a laboratory, and on partitions in finished buildings. The sound intensity transmitted through the wall is compared with the intensity of the direct sound, in the case when the transmitter and the receiver are placed in front of each other with the cotton screens of a distance of one cm. from each other.

Transmission measurements are made for pitches varying from 600 to 1200 double vibrations per second. Readings are made for every 25 periods, *i.e.*, for 25 different pitches. The advantage of using close intervals covering at least one octave is pointed out. If a wall happened to be tuned to a certain pitch it may be misjudged if readings are



DOUBLE PARTITION CONSTRUCTION

AT LEFT: NO. 15 WOOD STUDS 30" O.C. A=2½" WOOD BOARDS. B=4¼" AIR SPACE. C=1" WOOD BOARDS

K=1,251,000. LOG K=6.1 CLASS III WEIGHT OF WALL PER SQ. FT.=12.3 LBS.

AT RIGHT: NO. 16 WOOD STUDS 30" O.C. A=2½" WOOD BOARDS. B=4¼" AIR SPACE. C=1/16" ASPHALT PAPER. D=1" AIR SPACE. E=1" WOOD BOARDS

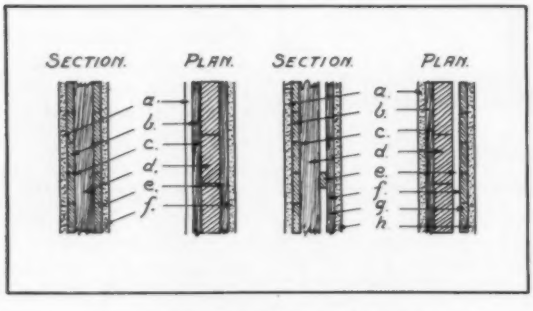
K=1,327,000. LOG K=6.12 CLASS III WEIGHT OF WALL PER SQ. FT.=12.9 LBS.

made at large intervals, especially if these intervals are equal to one octave. This method is different from the one used in the Riverbank Laboratory with about 22 different pitches between 128 to 4096 double vibrations per second, and the one used in the Bureau of Standards with four frequency bands between 250 to 3470 double vibrations per second.

It has been found that the sound energy striking the receiver is proportional to the square of the electro motive force (emf.) produced in the telephone. It is thus possible to compare the intensity of the direct sound to the transmitted sound by comparing the square of the emf. in both cases. This ratio is usually called the reduction factor (sound resistance), and corresponds to the physical relation between sound intensities. The preception of the ear corresponds more nearly to the logarithm of the reduction factor. The results from the Riverbank Laboratory and Bureau of Standards are given as the average value of the logarithms of the reduction factor for different pitches. In this case it has been found to be more correct to average the reduction factor for different pitches. In order to give the result a more convenient form it is expressed as the logarithm of this mean value, but it has been necessary in some instances to exclude extreme results for certain pitches. According to the difference of methods used in measuring sound transmission, and calculations employed we may expect a different scale from other methods or results. The sound insulating properties for this method are, therefore, given in table 1.

The results from 14 different solid partitions, 22 double partitions, 15 windows (glass panels, one, two, and three panels at different distances from each other), 4 doors, and 3 floors are given in publication No. 74.

The most important of these results are hereafter described. In order to more easily compare these results with measurements used in America, all weights are changed to pounds, and all sizes to feet and inches.



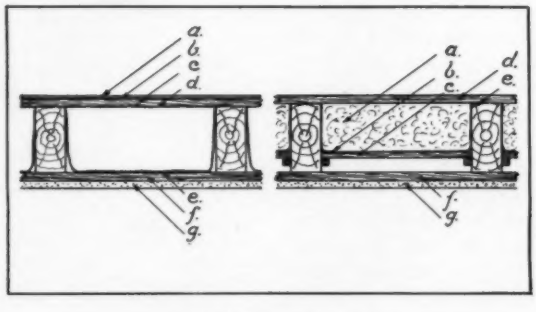
DOUBLE PARTITION CONSTRUCTION

AT LEFT: NO. 23 A=1" LIME PLASTER ON LATH. B=1" WOOD BOARDS. E=1" WOOD BOARDS. F=1" LIME PLASTER ON LATH

K=50,000,000. LOG K=7.7 CLASS II WEIGHT OF WALL PER SQ. FT.=28.7 LBS.

AT RIGHT: NO. 24 A=1" LIME PLASTER ON LATH. B=1" WOOD BOARDS. C=BUILDING PAPER. D=2½" WOOD BOARDS. E=1" AIR SPACE. 1" WOOD LATH 20" O.C. F=BUILDING PAPER. G=1" WOOD BOARDS. H=1" LIME PLASTER ON LATH

K=170,000,000. LOG K=8.23. CLASS I. WEIGHT OF WALL PER SQ. FT.=29.7 LBS.



FLOOR CONSTRUCTION

AT LEFT: NO. 57 4"X8½" JOISTS SPACED 24" O.C. A=½" FINISHED FLOOR. B=3/16" CARDBOARD. C=1" WOOD SUB FLOOR. D=ONE LAYER RAG PAPER. E=TWO LAYERS RAG PAPER. F=1" WOOD BOARDS. G=LIME PLASTER ON LATH

K=7,300,000. LOG K=6.86 CLASS III

AT LEFT: NO. 57 4"X8½" JOISTS SPACED 24" O.C. A=6½" CINDER FILL. B=TWO LAYERS RAG PAPER. C=¾" WOOD BOARDS BETWEEN JOISTS. D=1⅛" WOOD BOARDS. E=ONE LAYER RAG PAPER. F=1" WOOD BOARDS. G=LIME PLASTER ON LATH

K=11,000,000. LOG K=7.05 CLASS II

TABLE I

Class	Reduction Factor, k	Log of Reduction Factor, Log k	Sound Insulation
I.	> k > 100,000,000	log k > 8.0	Extremely good
II.	100,000,000 > k > 10,000,000	8.0 > log k > 7.0	Very good
III.	10,000,000 > k > 1,000,000	7.0 > log k > 6.0	Good
IV.	1,000,000 > k > 500,000	6.0 > log k > 5.7	Rather good
V.	500,000 > k > 200,000	5.7 > log k > 5.3	Not very good
VI.	200,000 > k > 100,000	5.3 > log k > 5.0	Bad
VII.	100,000 > k	5.0 > log k	Very bad

These different groups may be classified as follows:

I. Extremely good sound insulation: A loud voice is not audible after transmission.

II. Very good sound insulation: A loud voice is with difficulty audible after transmission.

III. Good sound insulation: A loud voice is barely audible after transmission.

IV. Fairly good sound insulation: A loud voice is audible but not intelligible after transmission.

V. Not very good sound insulation: A loud voice is audible and intelligible after transmission.

VI. Poor sound insulation: An ordinary voice is audible, and some words are intelligible after transmission.

VII. Very poor sound insulation: An ordinary voice is audible, and every word intelligible after transmission.

A. Solid Partitions

No. 1. 2" cinder concrete tile without plaster.
Dimensions of the wall: 7' 10"x8' 5"x2".
Weight per sq. ft.: 12.3 lb.
k=30; log k=1.48. Class VII.

No. 3. 4" cinder concrete tile without plaster.
Dimensions of the wall: 7' 10"x8' 5"x4".
Weight per sq. ft.: 24.5 lb.
k=2100; log k=3.32. Class VII.

No. 4. 2" cinder concrete tile with 7/16" lime plaster on each side.
Dimensions of the wall: 7' 10"x8' 5"x2 7/8".
Weight per sq. ft.: 19.2 lb.
k=155,000; log k=5.19. Class VI.

No. 6. 4" cinder concrete tile with 7/16" lime plaster on each side.
Dimensions of the wall: 7' 10"x8' 5"x4 7/8".
Weight per sq. ft.: 31.5 lb.
k=777,000; log k=5.89. Class IV.

No. 8. 2¾" porous clay tile with 7/16" lime plaster on each side.
Dimensions of the wall: 7' 10"x8' 5"x3 5/8".
Weight per sq. ft.: 25.6 lb.
k=502,000; log k=5.70. Class VI.

No. 9. 6" porous clay tile with 5/8" lime plaster on each side.
Dimensions of the wall: 10' 10"x17' 2"x7 2/8".
Weight per sq. ft.: 45.0 lb.
k=2,330,000; log k=6.37. Class III.

No. 12. 4" porous concrete tile with 7/16" lime plaster on each side.
Dimensions of the wall: 7' 10"x8' 5"x4 7/8".
Weight per sq. ft.: 24.5 lb.
k=874,000; log k=5.94. Class IV.

No. 14. 2½" wood boards, tongued and grooved on one side. Wood studs at 30" o.c.
Dimensions of the wall: 7' 10"x8' 5"x2½".
Weight per sq. ft.: 8.2 lb.
k=19,500; log k=4.29. Class VII.

B. Double Partitions

No. 15. (a) 2½" wood boards, tongued and grooved, (b) 4¼" air space, (c) 1" wood boards, tongued and grooved. Wood studs at 30" o.c.
Dimensions of the wall: 7' 10"x8' 5"x7¾".
Weight per sq. ft.: 12.3 lb.
k=1,251,000; log k=6.1. Class III.

No. 16. (a) 2½" wood board, tongued and grooved, (b) 4¼" air space, (c) 1/16" asphalt paper, (d) 1" air space, (e) 1" wood boards, tongued and grooved. Wood studs at 30" o.c.
Dimensions of the wall: 7' 10"x8' 5"x8 13/16".
Weight per sq. ft.: 12.9 lb.
k=1,327,000; log k=6.12. Class III.

No. 18. (a) 2½" wood board, tongued and grooved, (b) 4¼" air space, (c) 5/8" quilt material, (d) 13/16" air space, (e) 1" wood board, tongued and grooved. Wood studs at 30" o.c.
Dimensions of the wall: 7' 10" x 8' 5"x7 3/16".
Weight per sq. ft.: 12.7 lb.
k=4,900,000; log k=6.69. Class III.

No. 21. (a) 2½" wood board, tongued and grooved, (b) 5/8" quilt material. Wood studs at 30" o.c.
Dimensions of the wall: 7' 10"x8' 5"x3 1/8".
Weight per sq. ft.: 9.0 lb.
k=60,000; log k=4 7/8. Class VII.

No. 23. (a) 1" lime plaster on lath, (b) 1" wood boards, (c) 1/32" building paper, (d) 2½" wood boards, (e) 1" wood boards, (f) 1" lime plaster on lath.
Dimensions of the wall: 10' 7"x15' 4"x6 17/32".
Weight per sq. ft.: 28.7 lb.
k=50,000,000; log k=7.7. Class II.

No. 24. (a) 1" lime plaster on lath, (b) 1" wood boards, (c) 1/32" building paper, (d) 2½" wood boards, (e) 1" air space, 1" wooden lath at 20" o.c., (f) 1/32" building paper, (g) 1" wood boards, (h) 1" lime plaster on lath.
Dimensions of the wall: 10' 7"x15' 4"x7 9/16".
Weight per sq. ft.: 29.7 lb.
k=170,000,000; log k=8.23. Class I.

No. 29. (a) 5/8" lime plaster, (b) 2¾" cinder concrete tile, (d) 2¾" cinder concrete tile, (e) 5/8" lime plaster.
Dimensions of the wall: 10' 2"x15' 10"x6¾".
Weight per sq. ft.: 44.0 lb.
k=1,700,000; log k=6.23. Class III.

No. 30. (a) 5/8" lime plaster, (b) 2" cinder concrete tile, (c) 2" air space, (d) 2¾" cinder concrete tile, (e) 5/8" lime plaster.
Dimensions of the wall: 10' 8"x16' 5"x8".
Weight per sq. ft.: 39.8 lb.
k=1,890,000; log k=6.28. Class III.

No. 31. Equal to No. 30, but air space filled with granulated cork.
k=17,000,000; log k=7.23. Class II.

No. 34. (a) 5/8" lime plaster, (b) 2" cinder concrete tile, (c) 3/8" cork board, (d) 2¾" cinder concrete tile, (e) 5/8" lime plaster.
Dimensions of the wall: 9' 10"x4' 11"x6 3/8".
Weight per sq. ft.: 41.0 lb.
k=1,500,000; log k=6.18. Class III.

No. 35. (a) 5/8" lime plaster, (b) 2" cinder concrete tile, (c) ½" quilt material, (d) 2¾" cinder concrete tile, (e) 5/8" lime plaster.
Dimensions of the wall: 9' 10"x14' 10"x6½".
Weight per sq. ft.: 40.5 lb.
k=3,700,000; log k=6.57. Class III.

XUM

C. Windows

These measurements have been made with glass panels, all of the same size: 3′ 4″x3′ 11″, mounted in the opening of a sound-proof wall.

No. 37. ⅛″ single glass panel.
k=530; log k=2.73. Class VII.

No. 39. Two ⅛″ glass panels close together.
k=25,600; log k=4.41. Class VII.

No. 40. ⅛″ glass panel, 7/16″ air space, ⅛″ glass panel.
k=146,000; log k=5.16. Class VI.

No. 46. ⅛″ glass panel, 6¼″ air space, ⅛″ glass panel.
k=470,000; log k=5.67. Class V.

D. Doors

No. 52. 1¾″ single wooden door with six panels ½″ thick. Tested over the center.
Dimensions of the door: 7′ 3″x2′ 11″x1¾″.
Dimensions of panels: 1′ 7″x7½″x½″.
Weight: 76.0 lb. Average per sq. ft.: 3.7 lb.
k=2,300; log=3.36. Class VII.

No. 53. Two doors equal to No. 52 at a distance of 4½″ from each other. Tested over the center.
k=374,000; log k=5.57. Class V.

No. 54. Two doors equal to No. 52, but one only 1 9/16″ thick, mounted together. Between the doors ⅛″ thick felt, compressed to 1/16″. Tested over the center.
k=58,000; log k=4.76. Class VII.

No. 55. Equal to No. 54, but tested over the door crack.
k=380; log k=2.58. Class VII.

E. Floors

No. 56. 4″x12″ joists spaced 2′ o.c. 7″ filling of cinder on 1″ wood boards between the joists.
Floor: ⅞″ finished floor, 1″ sub floor.
Ceiling: 1″ wood board, lime plaster on lath.
k=57,000,000; log k=7.76. Class II.

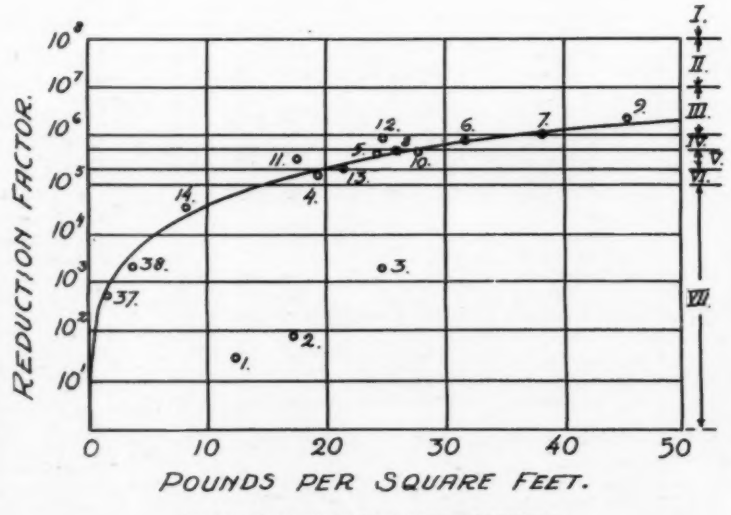
No. 57. 4″x8½″ joists spaced 2′ o.c.
Floor: (a) ½″ finished floor, (b) 3/16 card board, (c) 1″ wood sub floor, (d) one layer of rag paper.
Ceiling (e) two layers of rag paper, (f) 1″ wood boards, (g) lime plaster on lath.
k=7,300,000;
log k=6.86.
Class III.

No. 58. 4″x9″ joists spaced 2′ o.c. (a) 6½″ cinder fill, (b) two layers of rag paper, and (c) ¾″ wood board between the joists.
Floor: (d) 1⅛″ wood boards, tongued and grooved, (e) one layer of rag paper.
Ceiling: (f) 1″ wood boards, (g) lime plaster on lath.
k=11,000,000;
log k=7.05.
Class II.

The results for solid partitions are given on the accompanying curve, where the logarithm of the reduction factor is plotted against the weight of the wall, and a curve drawn that approximately fits these points. The weight of a wall seems to be in a certain relation to its sound insulating properties. This is true except for cinder-concrete partitions without plaster, where the material is very porous, and with several open spaces from one side to the other.

The different classes from Table I are also marked on the curve. It seems to be necessary to have a weight of at least 36 lb. on a single solid partition to obtain good sound insulation. To achieve a higher value of the reduction factor it is necessary, for practical purposes, to use some type of double partition.

In connection with double partitions there are several points of interest. The reduction factor is in all cases higher than for a solid wall with corresponding weight. Building paper or quilt-material of the type experimented with did not have very much influence on the sound insulating properties, but quilt-material was better than building paper in this respect. The best results have been obtained with types equal to Nos. 23 and 24, but these partitions are expensive. Two walls built close together seem to be better than a solid partition of the same weight. The influence of air spaces and measurements with different filling materials are also of interest. Tests with glass panels show that the reduction factor increases with increased distance between the panels up to about six inches. But few tests have been made to determine sound transmission through doors and floors.



CURVE OF RESULTS FOR SOLID PARTITIONS

LOG OF REDUCTION FACTOR PLOTTED AGAINST WEIGHT OF WALL. TEST RESULTS INDICATE THAT IN GENERAL THE WEIGHT OF A WALL AND ITS SOUND INSULATING PROPERTIES ARE RELATED. CLASSES FROM TABLE I ARE INDICATED TO RIGHT OF CHART

THE DETERMINATION OF THE BEARING POWER OF SOILS

By ELWYN E. SEELYE, *Consulting Engineer*

THE bearing power of soils for foundations should be logically determined without too much dependence being placed on the all too common use of practical experience as a basis. In approaching this question in a scientific manner the following suggestions may be made:

The material on which the footings will actually rest should be classified by means of test pits or actual excavation and compared with the following table of presumptive safe bearing capacities taken from the New York City Building Code:

Soft clay	1 ton
Wet sand	2 tons
Firm clay	2 tons
Sand and clay, mixed or in layers	2 tons
Fine and dry sand	3 tons
Hard dry clay	4 tons
Coarse sand	4 tons
Gravel	6 tons
Soft rock	8 tons
Hard pan	10 tons
Medium rock	15 tons
Hard rock	40 tons

In classifying the soil, pipes should be driven down or hand auger borings taken to determine whether the lower soil is homogeneous. A few deep borings on the site of a large building are essential to ascertain conditions at lower levels than that indicated by pipe or auger investigations. If there are any buildings adjoining the site, they should be studied in regard to settlement and the soil pressure on footings.

A study of the geological formation existing on the site is of great value, since it may indicate conditions that are not made apparent by borings and occasionally not disclosed even by test pits. The history of the site should be learned, since artificial fill is not always evident, especially if the fill has existed for some time and was originally of good material, and never indicates what may be below.

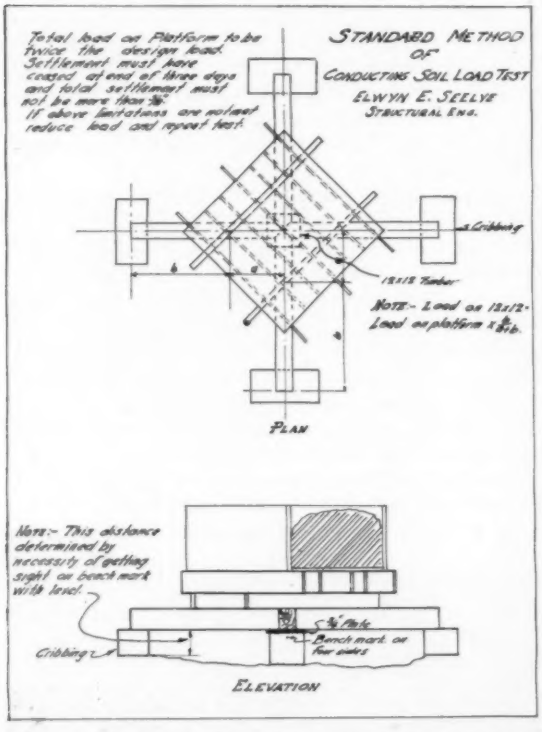
While making the above observations it is well to determine the permanent level of ground water, maximum high water and occurrence of springs. Experience with water in adjoining basements will be a valuable index as to these conditions.

If rock is found it is important to determine

A WOOD PILE THAT WAS DRIVEN TO REFUSAL AND WITHDRAWN

ABOVE SURFACE WORK ON A LARGE CAISSON FOUNDATION

whether it is hard or disintegrated rock and also if it contains cavities. In limestone formation it may be necessary to use an exploratory drill under each footing, say to a depth of 6′ or 8′, to guard against cavities. In sedimentary formations a layer of rock may overlie a layer of softer material, which condition is a source of danger if it is not known in advance. Igneous rock may be decayed to a considerable depth and this material may have very little bearing value.



LAYOUT OF APPARATUS FOR CONDUCTING SOIL LOAD TEST

The common kinds of borings in use for exploring building sites are core and wash borings. Wash borings are unsatisfactory because the process of jetting is apt to wash out the finer and softer materials so that the samples obtained represent the material to be better than it actually is. Experienced specialists on foundation exploration should be employed for this work, as the ordinary well driller is not qualified. A core boring consists of a rotated pipe which contains steel shot set in a notch in the bottom edge of the pipe, which acts as a cutting edge.

Where the ground is too soft for core borings a churn drill may be used, but only sufficient water should be used with this churn to keep the bit cool and not enough to cause a jetting action. Where cores cannot be obtained use a "dry sampler" to obtain samples. A "dry sampler" consists of a short length of pipe capped at the top with a relief hole in the side, driven down in advance of the casing.

The following may be used as a guide for writing a specification for borings:

SPECIFICATIONS FOR BORINGS

Borings shall be located as shown on the accompanying diagram.

These borings shall be carried down to a depth of — feet, except boring number —, which shall be carried down to rock unless it is not found within the depth of — feet.

Borings in hard strata shall be made with a core drill.

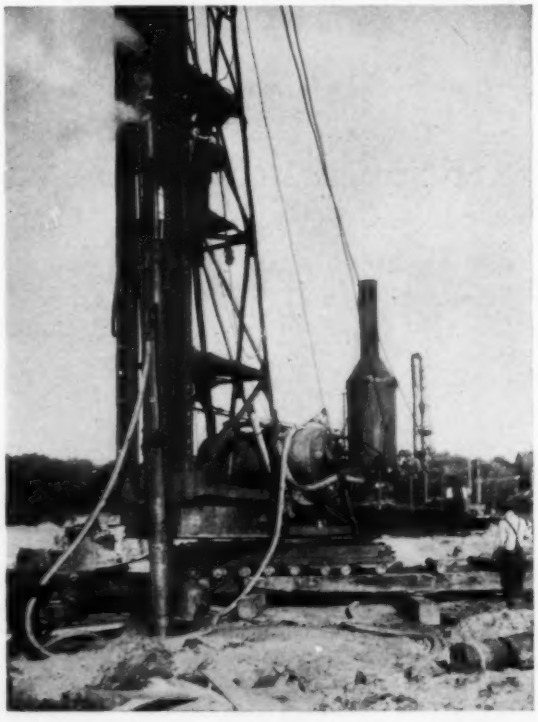
If the strata is found to be too soft for the use of a core drill then a churn drill shall be used, but only a sufficient amount of water to keep the churn cool shall be used and not enough water to assist the sinking of the casing by jetting action.

Where the churn drill is used the dry sampler shall be used to obtain samples. This dry sampler shall consist of a pipe closed at one end with a slotted hole on one side driven into the soil in advance of the casing.

Samples shall be taken at every 5′ and at any point where the material changes in character.

Samples shall be sealed in water-tight containers and shipped to the office of the engineer.

When in possession of the results of the borings and proceeding to arrive at the presumptive bearing capacity of the soil, the following should be considered: Black mud or peat and quicksand are two



SIPHONING WATER FROM SHELL OF A CONCRETE PILE

common formations that are not mentioned in the table of presumptive capacities. Black mud or peat must be removed or pierced with piles, piers, or caissons. Quicksand, which may be defined as a fine sand submerged in water with flowing quaking properties, may be used safely under the classification of fine wet sand, but it is very dangerous if any future excavations within a very flat slope below the footings are ever made. Also there is a great danger of disturbing adjoining foundations by excavating this material and consequently tight cofferdams are essential.

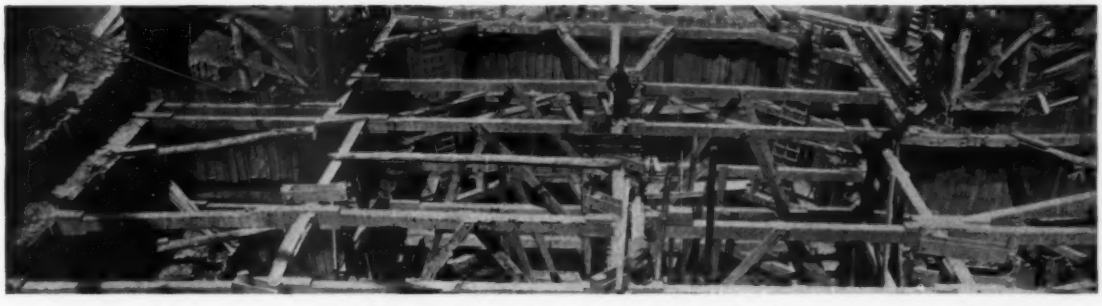
In case the soil under the footings of any building is partly rock and partly yielding soil, the bearing capacity of the yielding soil should be taken at not more than one-half of the capacity otherwise allowed.

With the above data doubt still may arise as to the proper bearing value of the soil because of the difficulty of classifying the material or because of non-homogeneous conditions and, therefore, it is often desirable to conduct a load test.

A load test consists of loading a 12″x12″ or preferably greater sized timber and noting the settlement. The arrangement of a satisfactory test load platform and support is given on the accompanying diagram. This arrangement has been found to satisfactorily overcome the difficulty of preventing uneven pressure on and settlement of the test block. This trouble usually develops through the slackening off of guy wires, thus permitting the platform to move as a result of an even slight unbalanced condition of the load placed on the platform. The use of timbers and cribbing as bracing permits easy control and secures a better load distribution.

After the platform is set up it should be loaded to 25% of the presumptive capacity of the soil and initial bench mark readings taken. The load should then be increased to twice the presumptive bearing capacity. An immediate bench mark reading should be taken and followed with additional readings taken at 24-hour intervals for three days. The total settlement must not be more than ⅝″. All settlement should have stopped at the end of three days. If either of these conditions has not been fulfilled the total test load must be reduced and the test repeated. After a satisfactory load test has been obtained, the design load should be assumed at not more than one-half the final load used for the test.

If it is contemplated to use piles it may be advisable to drive test piles and load them. Here again the test load should be at least twice the working load, but the settlement should preferably be not more than ¼″. One of the pile companies has a system of driving test rods from which they are able to predict the length of piles. Information on the probable length of pile required is valuable for estimating costs and in writing an equable pile contract. The above rules are formulated for rough tests. Important structures may require much more exhaustive tests, the formulation of which and their interpretation are within the province of an expert.



PORTION OF A LARGE SHEET STEEL COFFERDAM

ROOF INSULATION DATA

A SERIES of folders of data relating to roof insulation is being issued by the Armstrong Cork and Insulation Company. Four folders have been issued to date. Each folder contains information pertaining to one phase of the subject such as Insulating Efficiency, Practicability and Moisture Resistance. The series contains much valuable information. Copies may be had by addressing the Armstrong Cork and Insulation Company at Pittsburgh, Pa. Each folder contains six pages and is eight and one-half by eleven inches in size.

NEW SHOWER AND BATH FIXTURE CATALOG

A NEW catalog of shower and bath fixtures has recently been issued by the Speakman Company of Wilmington, Delaware. The catalog is loose-leaf, and it is the thought of the Speakman Company to send out new catalog pages from time to time as new fixtures are developed or changes are made. Complete classification and general index are part of the catalog, as well as roughing-in dimensions of all fixtures. The new catalog will be sent only upon request made direct to the Speakman Company at Wilmington, Delaware.

XUM

FIRST SKYSCRAPER IN BRAZIL

THE A Noite building in Rio de Janeiro, Brazil, will be the first structural steel skyscraper to be erected in that country. It will be located on the Praca Maua and replace a building already on that site. The owner is Dr. Geraldo Rocha, and the architect is Joseph Gire.

This building will have a street frontage of 250 feet, a depth of 70 feet and a height of 300 feet. Four elevators will provide for vertical transportation. We understand that the beams of light on

A NOITE BUILDING, RIO DE JANEIRO, BRAZIL
JOSEPH GIRE, ARCHITECT

the front of the building and adjacent to the sign on top of the building, indicated on the accompanying sketch, are searchlights that will be used to attract the attention of passengers arriving on steamers, which dock within a few hundred feet of the building. It is reported that this, when completed, will be the highest building in Brazil.

NEW TYPE OF FLUE LINING

A NEW type of fire clay flue lining has been announced by the W. S. Dickey Clay Manufacturing Company, Kansas City, Mo. This type is known as the "Round-Square" lining. The exterior shape of the tile is square for convenience in building into brickwork and the interior is round or oval, depending upon the shape of the unit. The new unit is made in the standard sizes from 8½" x 8½" to 17½" x 17½" outside dimensions. The efficiency of a round flue has always been recognized, but heretofore the only available fire clay linings have been either round or square. The square has been used, even though less efficient than the round because of its ease in building into other masonry. A booklet describing the new flue may be obtained from the W. S. Dickey Company or THE AMERICAN ARCHITECT Service Department.

NON-SLIP FLOOR DATA

SAFE walkway surfaces have been the subject of much discussion and investigation during the past few years. Various materials and construction methods have been developed and studied to reduce the slipping hazard on ramps and stairways, particularly where these surfaces are exposed to wet conditions. The Norton Company, of Worcester, Mass., has been issuing for some time a series of folders, each one of which is devoted to some particular phase of non-slip walkway surfaces. The latest folder, Volume 4, Number 5, is entitled, Non-Slip Floors with Ceramic Mosaics. The folders are indexed with The American Institute of Architects file number for convenience in filing. The details and specifications included in each folder make the series of value to both the drafting-room and specification writer. Copies of these folders can be obtained upon request to THE AMERICAN ARCHITECT Service Department or the Norton Company.

STEEL WINDOWS FOR STANDARD OPENINGS

THE foreword in a booklet recently issued reads as follows: "When Herbert Hoover reduced paving brick sizes from 66 to 4, people said that was all right for paving brick, but their lines were 'different.' That didn't bother Mr. Hoover—he went right ahead with his simplified practice until now over 400 industrial groups have eliminated excessive varieties and sizes. The manufacturers of solid section steel windows, for example, last April adopted 2,244 windows as standard instead of 42,877 under the old practice."

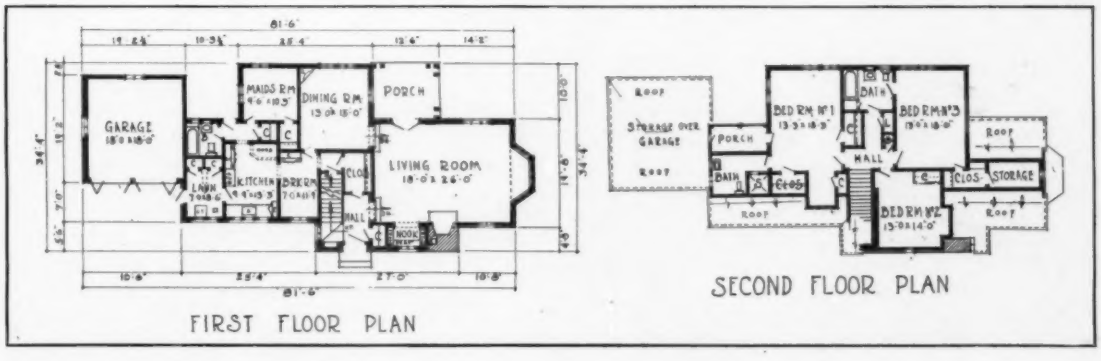
David Lupton's Sons Company of Philadelphia have recently developed fifty standard sizes of steel windows of three types to fit the same standard size openings. The sizes provide for standard openings with a six inch variation from 3' 0" to 5' 0" in width and 4' 6" to 9' 0" in height. It is stated that the extended use of standardized metal windows will contribute to a reduction in building costs. A booklet showing the standard sizes and details has been prepared and will be sent to architects upon request.

XUM

A GROUP OF BUILDINGS OF MODERATE COST

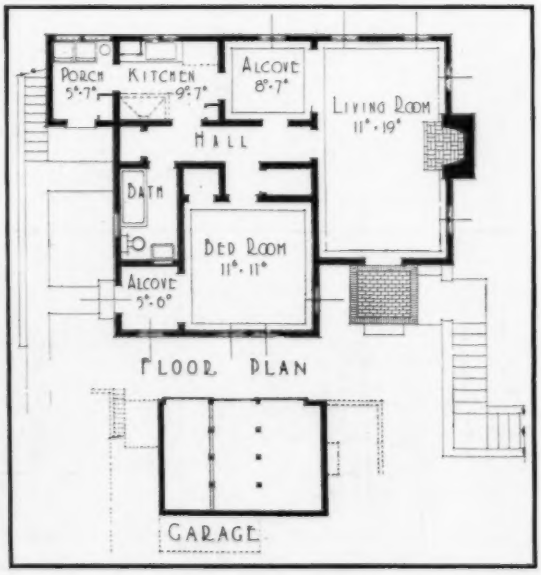
HOUSE OF T. L. STEARNS, SOUTH PASADENA, CALIF.

DAVID A. OGILVIE, ARCHITECT



HOUSE OF A. R. KLOEB, LOS ANGELES, CALIF.

WITMER & WATSON, ARCHITECTS

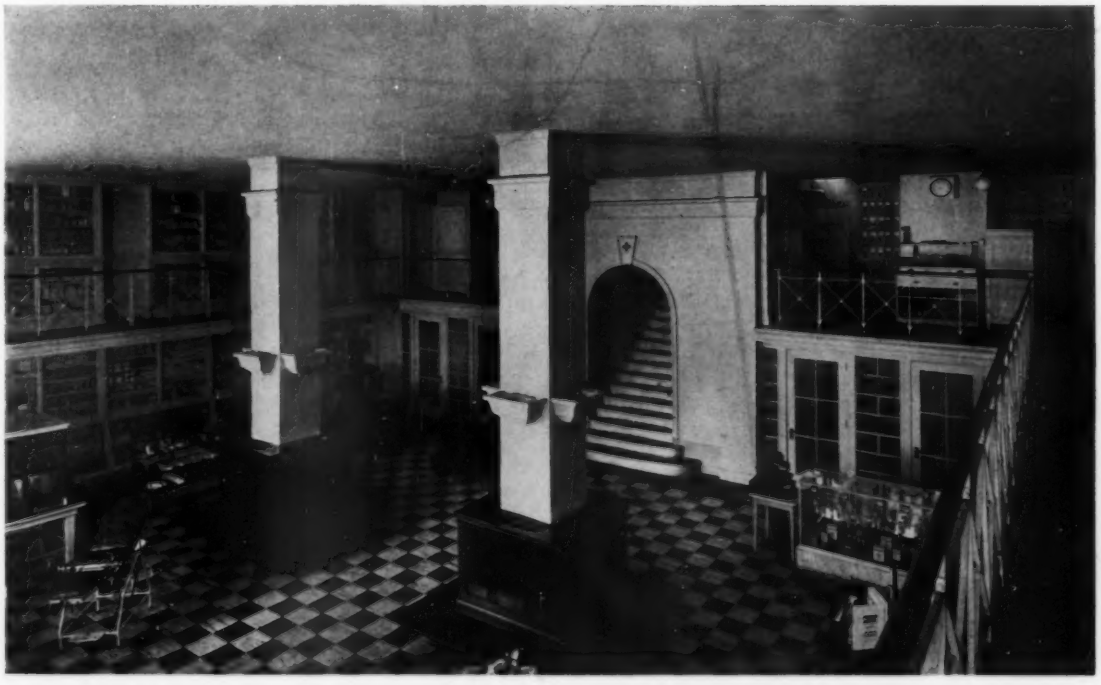


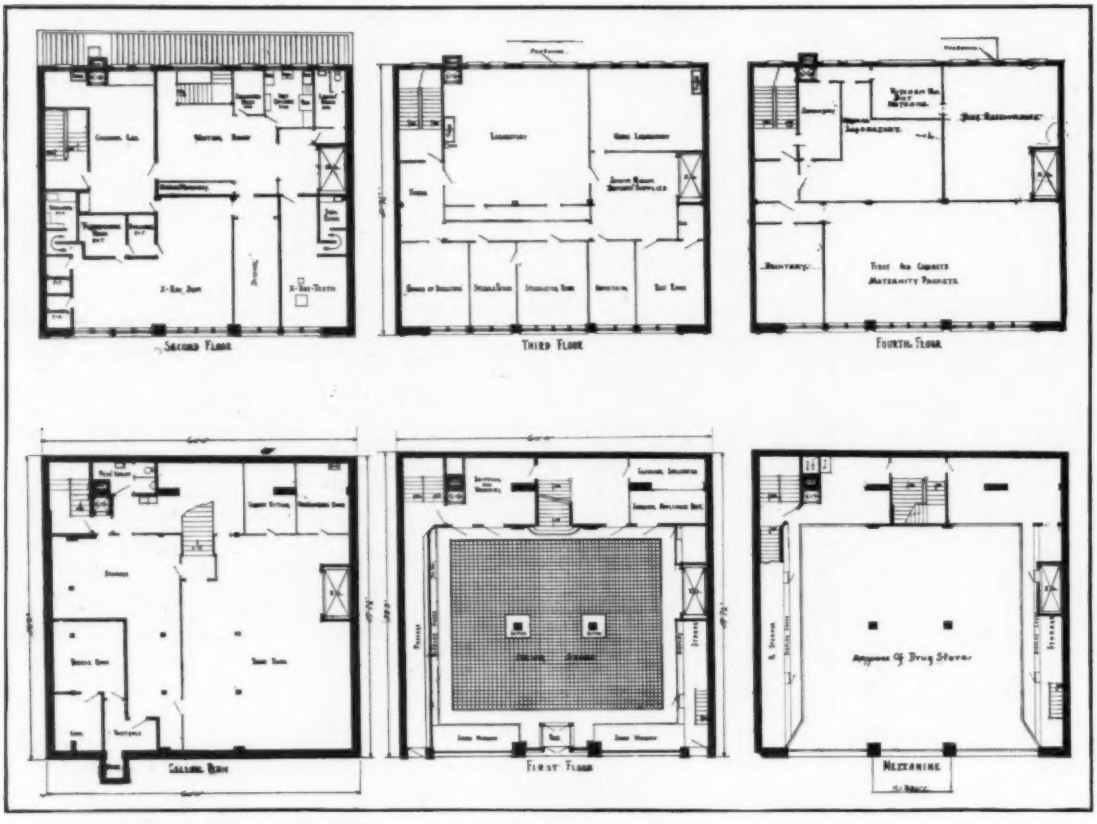
LINDSAY LABORATORIES,
BROOKLYN, N. Y.

SCOTT & PRESCOTT, ARCHITECTS

A BUILDING IN WHICH EVERYTHING FOR THE SICK IS PROVIDED UNDER ONE ROOF, INCLUDING A COMPLETE DRUG STORE, SURGICAL APPLIANCE DEPARTMENT, TRUSS FITTING DEPARTMENT, X-RAY DEPARTMENTS, DIET KITCHENS, DIABETIC DINING ROOM, CHEMICAL AND MEDICAL LABORATORIES AND DOCTORS' SUPPLY DEPARTMENT

Photos by Levick

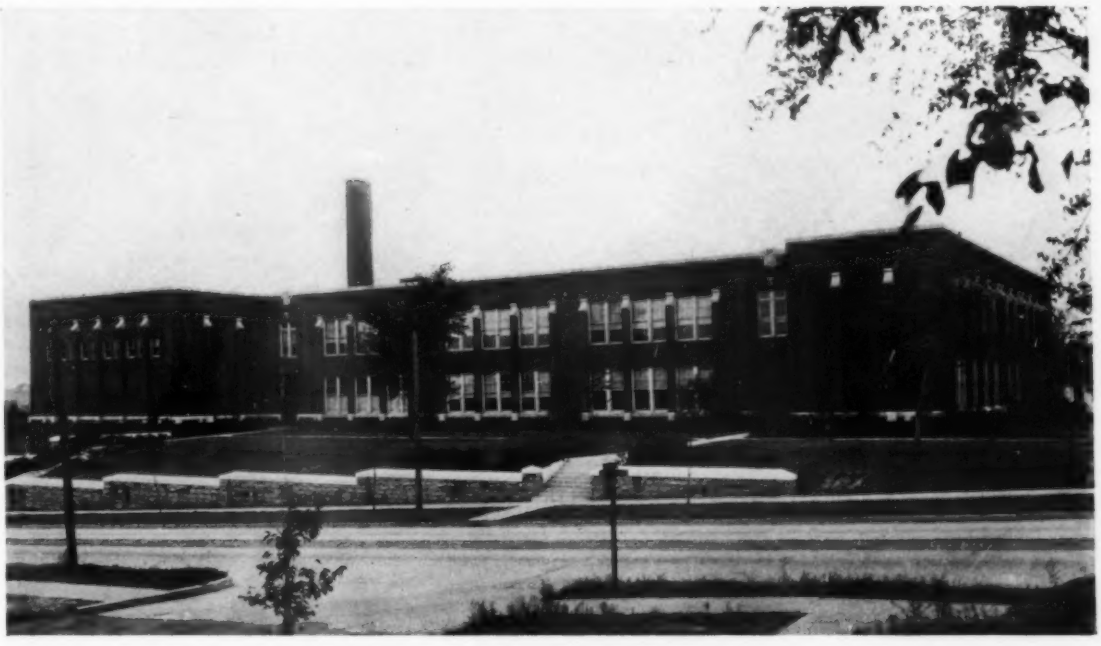




LINDSAY LABORATORIES, BROOKLYN, N. Y.

SCOTT & PRESCOTT, ARCHITECTS

THE DRUG STORE IS SO ARRANGED THAT THE HEATING AND LIGHTING APPLIANCES ARE CONCEALED. AN EVEN, PRACTICAL INTENSITY OF ILLUMINATION IS OBTAINED BY INDIRECT UNITS CONCEALED IN THE MEZZANINE FLOOR CORNICE AND THE COLUMNS. THE PRESCRIPTION DEPARTMENT ON THE MEZZANINE HAS NO PARTITIONS AROUND IT, SO THAT COMPOUNDING IS NOT A MATTER OF SECRECY. FLOOR IS MARBLEIZED RUBBER COMPOSITION. ELEVATOR IS AUTOMATIC PUSH-BUTTON TYPE OF SIZE TO ACCOMMODATE PATIENT ON STRETCHER OR WHEEL CHAIR AND ATTENDANTS. EXTERIOR OF BUILDING IS OF WHITE TERRA COTTA AND GRANITE WITH BRONZE WINDOW FRAMES ON FIRST STORY. VARIOUS DEPARTMENTS ARE SHOWN ON THE PLANS

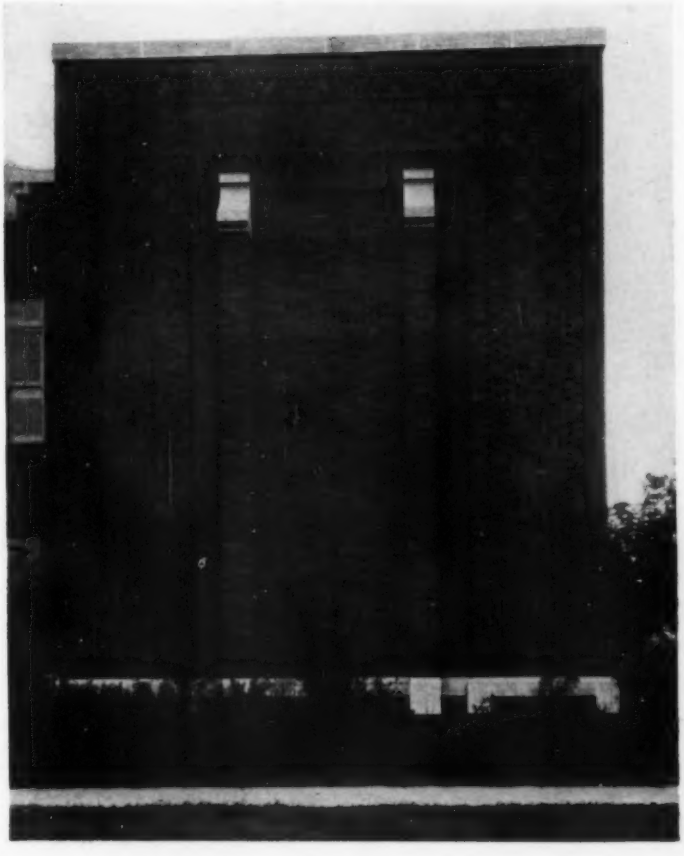


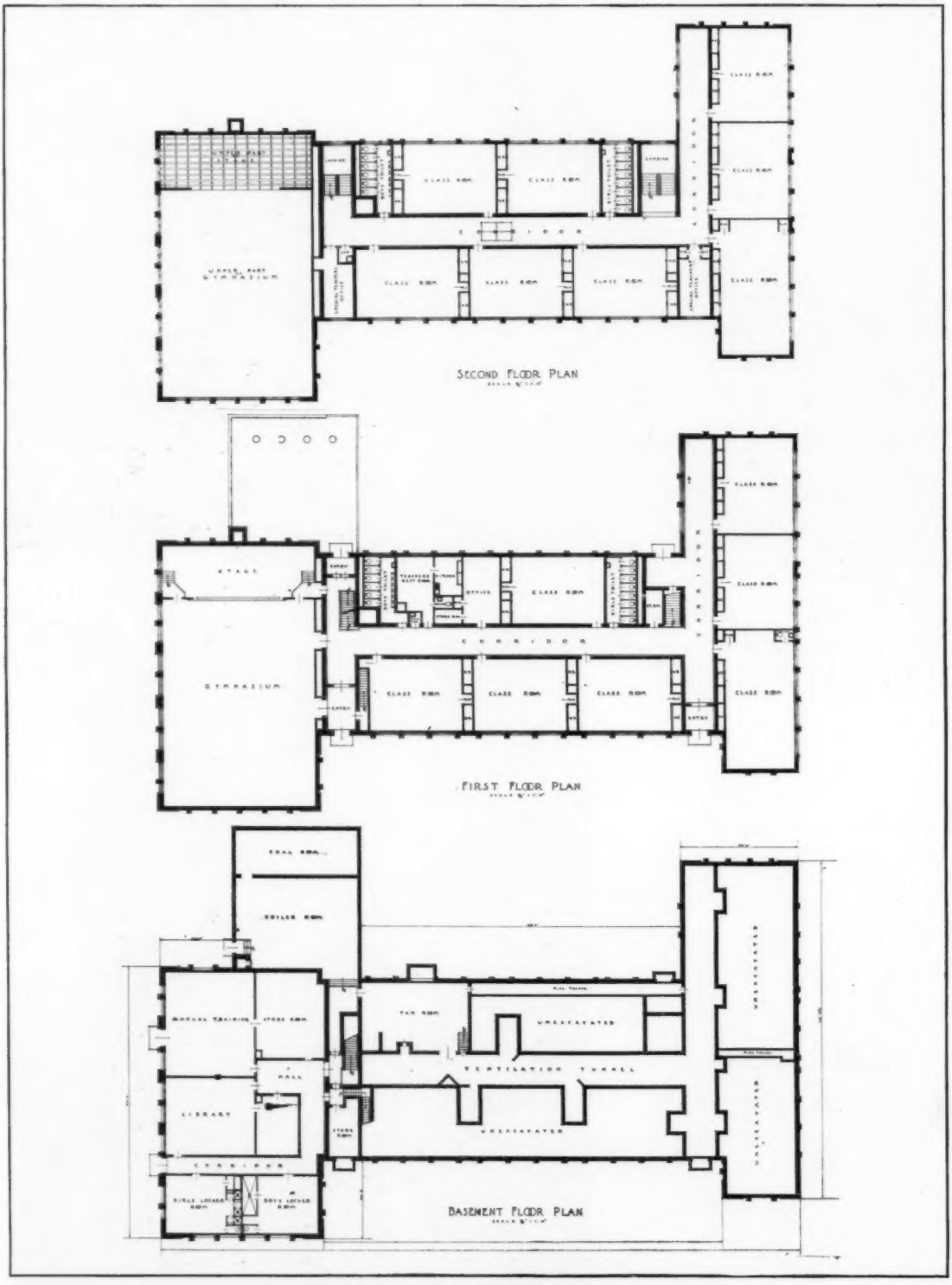
WHITTIER GRADE SCHOOL,

SIOUX FALLS, SO. DAK.

PERKINS & McWAYNE,

ARCHITECTS



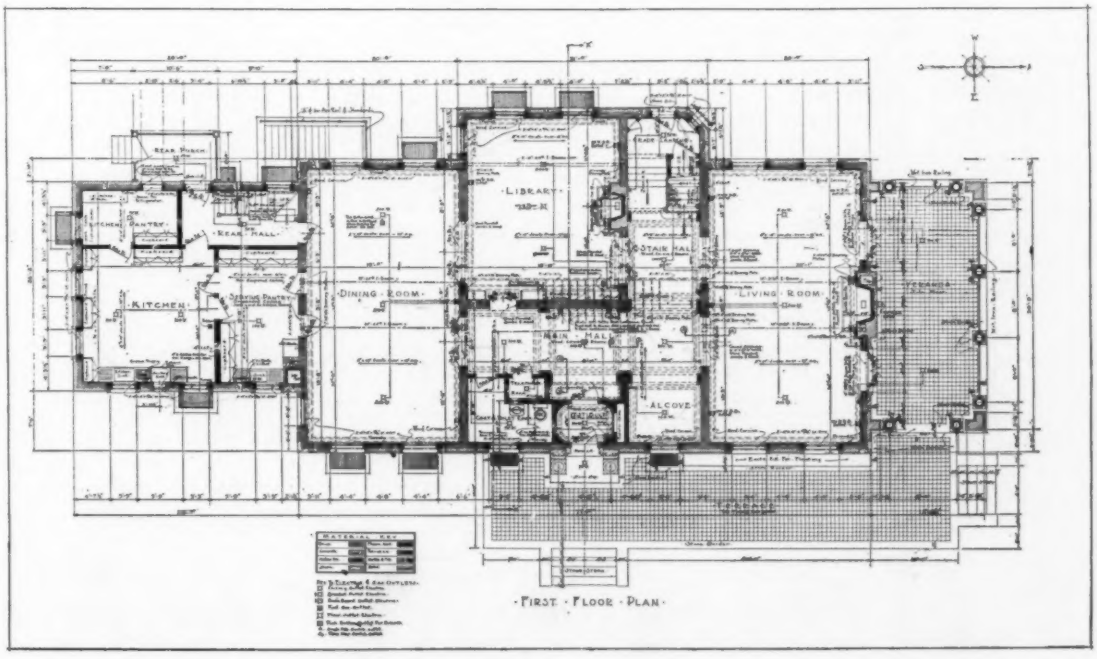


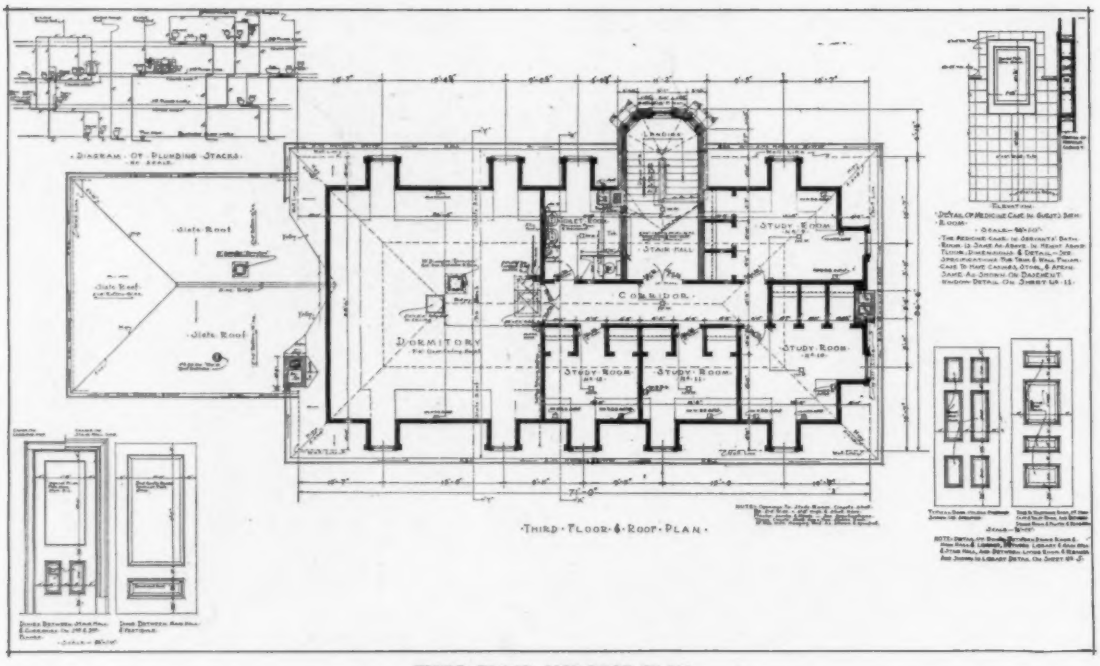
WHITTIER GRADE SCHOOL, SIOUX FALLS, SO. DAK.

PERKINS & McWAYNE, ARCHITECTS

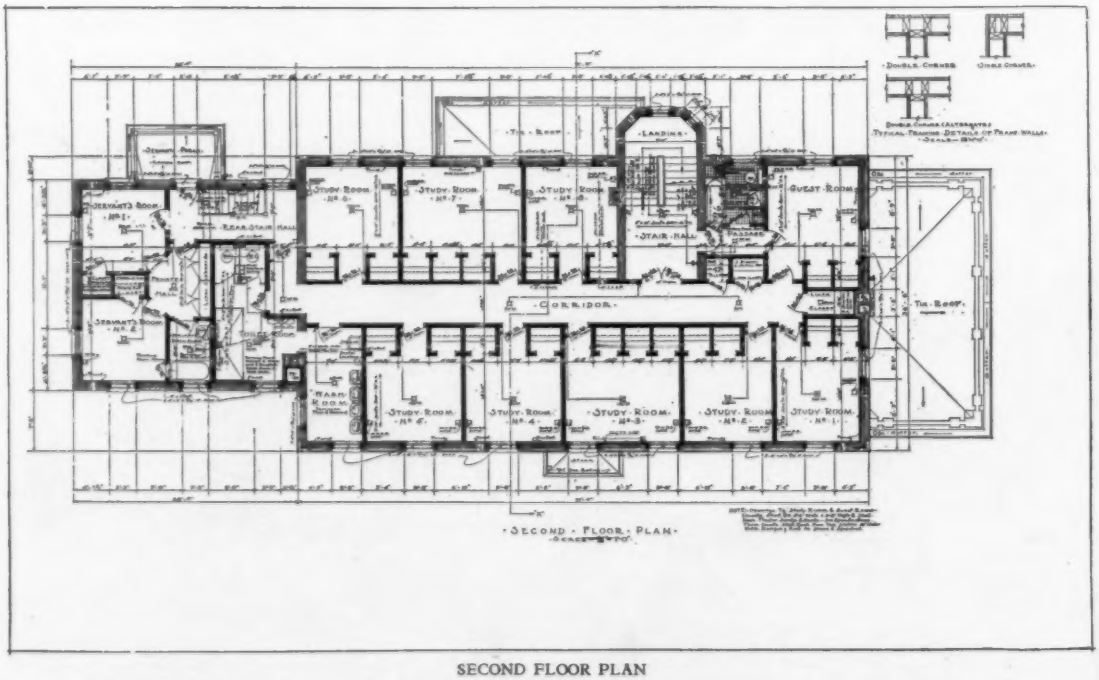
CHAPTER HOUSE, THETA DELTA CHI FRATERNITY, UNIVERSITY OF ILLINOIS, CHAMPAIGN, ILL.

WARREN W. DAY, ARCHITECT





THIRD FLOOR AND ROOF PLAN



SECOND FLOOR PLAN

CHAPTER HOUSE, THETA DELTA CHI FRATERNITY, UNIVERSITY OF ILLINOIS. CHAMPAIGN, ILL.

WARREN W. DAY, ARCHITECT

XUM

Gordon & Kaelber, Rochester, Architects
McKim, Mead & White, Associate Architects

The Rochester Gas & Electric Building is protected against rusty water

S. Firestone, Consulting Engineer, Rochester, New York, specified Anaconda Brass Pipe for all hot, cold and ice water lines in this splendid building. The architects were Gordon & Kaelber, Rochester, and McKim, Mead & White, New York. The plumbing contractors were Bareham & McFarland, Inc., Rochester.

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ANACONDA BRASS PIPE

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APARTMENT HOTEL, NEW YORK
HENRY S. CHURCHILL, ARCHITECT—HERBERT LIPPMANN, ASSOCIATE ARCHITECT

A CORRECTION

IN the January 5th issue of THE AMERICAN ARCHITECT there appeared on pages 39, 51 and 52 three photographs of an apartment hotel in New York, the design of which was accredited to Thompson & Churchill, architects. This was an error, as the building was designed by Henry S. Churchill, architect, and Herbert Lippmann, associate architect. We regret that the mistake was made, and herewith we again reproduce these pictures, giving proper credit to the designers.

DETAIL OF ENTRANCE, APARTMENT HOTEL, NEW YORK
HENRY S. CHURCHILL, ARCHITECT
HERBERT LIPPMANN, ASSOCIATE ARCHITECT

ARCHITECTURAL LEAGUE CLUB HOUSE

A DREAM of twenty years was made a reality on New Year's Eve when the new club house of The Architectural League of New York was formally opened. Formally is perhaps not the correct word to use, for the opening affair was a typical New Year's Eve party, informal throughout, consisting of a dinner and dance. Nearly five hundred members and their friends, the majority of whom are associated with architecture and the allied arts, were on hand to celebrate the occasion. The greater part of the merriment which dominated the evening and the early hours of the morning following was due to the realization of the fact that the League was now actually installed in its own quarters. There were expressions on all sides of congratulations due Kenneth M. Murchison, the president, for his efforts in putting across the new building. The club house is on property closely adjoining the Architects' Building, at 115 East Fortieth Street. Three old houses have been altered into one building. On the ground floor is a large grill room, as well as a private dining room and offices. A large part of the second floor is devoted to a gallery where various small exhibitions will be held from time to time. There are also officers' quarters and a most attractive lounge. The upper floors are taken up with sleeping rooms and studios. The architectural and decorative treatment of the building throughout is simple and thoroughly comfortable and informal. Due to a great extent, no doubt, to the housing of the club in its own quarters, the League has increased its membership during the last year by over three hundred members. According to present indications, the annual exhibition of The Architectural League, opening on February 2 at the Fine Arts Building, is to be one of the most successful yet attempted. Even greater interest than ever before is anticipated in the awarding of the annual medals and prizes.

XUM

Palmer House, Chicago
Holabird & Roche, Architects
McNulty Bros., Plastering Contractors

IN all of the 2268 rooms and 2268 baths of the immense Palmer House, Chicago, all plastered corners are protected permanently by Milcor "Expansion" Corner Beads. More than half a million feet of this famous corner bead with expanded metal wings, went into the interior wall corners of the Palmer House, The Morrison and the new Stevens—the world's largest hotels.

Other types of corner beads might have cost less to buy, but none could have been *installed* so economically and none other would have proved so safe and satisfactory in service.

There is no equal for Milcor "Expansion" Products—Corner Beads, Base Screeds, Casings for door-and-window trim, etc.—for all types of buildings, from homes to skyscrapers. Write for free samples and complete data.

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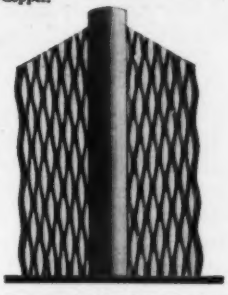
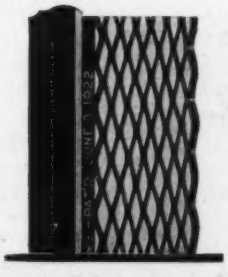
"Expansion" Corner Bead No. 1
Pat'd. June 13, 1922

The features contributing to its phenomenal success are patented — cannot be copied. Insist on the genuine Milcor "Expansion" Corner Bead. No. 1 for outer, exposed corners; No 2 for inner corners and ceiling angles. Made from Galvanized Steel, ARMCO Ingot Iron, Zinc or Anaconda Copper.



"Expansion" BULL NOSE Corner Bead No. 10
Pat'd. June 13, 1922

The first and only BULL NOSE Bead with expanded metal wings. This "Big Brother" of regular Expansion Corner Bead No. 1 is welcomed by Architects, Contractors and Plasterers everywhere. *Samples free.*



"Expansion" Casing No. 6 O. G.
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This modern metal trim for doors and windows eliminates costly, clumsy, unsanitary wooden trim. Furnished in four styles of mouldings. Made from Galv. Steel, ARMCO Ingot Iron, Zinc or Anaconda Copper.

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XUM

TROWBRIDGE TO DIRECT FEDERATION OF ARTS

ALEXANDER B. TROWBRIDGE, architect, of New York, has been appointed executive head of the American Federation of Arts, it was announced recently by Robert W. De Forest, the president of the Federation. As director, a post newly created, Mr. Trowbridge will broaden the organization's sphere of activity in keeping with the needs of the rapidly growing appreciation of art by the American people, Mr. De Forest said. The new director assumed his duties in Washington on January 1. Mr. Trowbridge is a past president of The Architectural League of New York, consulting architect of the Federal Reserve Board and is well known in New York art and architectural circles.

Mr. De Forest said that recent gifts from individuals and foundations have enabled the Federation to launch a wider plan of activity. These include $160,000 from the Carnegie Corporation for a five-year program now made known for the first time, and $75,000 from the General Education Board, also a hitherto unannounced gift made with special reference to industrial art.

The Federation was established in 1912 at the initiative of Elihu Root, who remains its honorary president. Starting out with the joint purpose of broadening appreciation of art in America and encouraging American artists through promotion of their works, it has established local chapters in nearly all the principal cities and many towns of the United States.

One of the activities of the Federation which is to be expanded by Mr. Trowbridge is a series of loan exhibitions which will carry examples of modern painting, sculpture and industrial art into many cities where artistic productions are rarely accessible.

COMPETITION FOR DESIGNS OF TWO-FAMILY RESIDENCES

ANNOUNCEMENT is made by the Portland Cement Association and The T-Square Club of Philadelphia, the latter in the capacity of professional advisor, of a prize competition for designs of two-family residences, either semi-detached or duplex, to be built of concrete masonry units with an exterior of Portland cement stucco. According to the rules of the competition, architects and architectural draftsmen, living or working in offices located in the New England States, the States of New York, New Jersey, Delaware, Pennsylvania, Maryland and the District of Columbia, are eligible to compete for six prizes.

For the First Prize Duplex design, an award of $500 will be made. Likewise, $500 will be awarded for the First Prize Semi-Detached design. Other awards are as follows: Second Prize Duplex, $150; Second Prize Semi-Detached, $150; Third Prize Duplex, $100; Third Prize Semi-Detached, $100. Four honorable mention designs will also be selected by the Jury of Award—Messrs. Wilson Eyre, H. Louis Duhring and R. R. McGoodwin, all of The T-Square Club.

Circulars of information concerning the competition can be obtained from The T-Square Club, 204 South Quince Street, Philadelphia, or the following District Offices of the Portland Cement Association; New York, 247 Madison Avenue; Philadelphia, 1315 Walnut Street; Boston, 10 High Street; Pittsburgh, 2051 Jenkins Arcade, and Washington, D. C., Union Trust Building.

The drawings must be delivered to The T-Square Club, 204 South Quince Street, Philadelphia, addressed to the Portland Cement Association, Competition Committee, not later than noon, March 1, 1928. A copy of the printed rules should be obtained by entrants before entering competition.

A COMMUNICATION

Editor, THE AMERICAN ARCHITECT:

I WISH you would publish this correction of the article, "Analysis of Design," which I wrote for you and which was published in the January 5 number of THE AMERICAN ARCHITECT: the Arthur Jordan Group of Butler University should be noted as the work of Robert Frost Daggett and Thomas Hibben, associated architects. The plans were prepared and are being executed by Mr. Daggett and myself as architects. The article insofar as it concerns "Analysis of Design" was written by me, and the ideas expressed therein are purely personal. The group, however, is the work of Mr. Daggett and myself jointly and his work and interest in it are fully as great, if not greater, than my own, and I sincerely regret that any misunderstanding of this should come into existence. I request that you make this correction in the earliest possible issue of THE AMERICAN ARCHITECT.

THOMAS HIBBEN.

NEW SERIES OF ARCHITECTURAL MONOGRAPHS

A SERIES of architectural monographs is in course of preparation by the Copper and Brass Research Association, 25 Broadway, New York. The first publication of this series has been issued and is devoted to illustrating and describing 140 West Street, better known as The Barclay-Vesey Building or The Telephone Building, designed by McKenzie, Voorhees & Gmelin, architects. The booklet calls particular attention to the varied uses of copper, brass and bronze in this structure, for ornamental, ornamental and utilitarian, and utilitarian purposes. This monograph contains sixteen pages, and is eight and one-half by eleven inches in size.

That new house you are designing—how will the cellar look a year from now?

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is a more efficient form of Portland Cement in which a portion of the gypsum, ordinarily used to regulate the set, is treated with a catalytic agent.

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It produces a dense homogeneous concrete which is permanently waterproof, oilproof, and resistant to sulphate and alkaline waters.

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XUM

A GARDEN COMPETITION

THE City Gardens Club of New York City announces a competition for a plan for grounds surrounding the Museum of the City of New York, known as the Gracie Mansion. The competition is open to all persons, and two prizes are offered, one of one hundred and the other of fifty dollars. While the City Gardens Club cannot be responsible for carrying out in whole or in part during any specified time the plan as selected, it is understood that the winning design shall be considered an ideal to work toward. There are certain conditions to be met, as explained in the announcement, among them being a stipulation that only such garden accessories as were in general use between 1800 and 1840 should be used in order to retain the character of the original building. Rules and a blueprint of the plot can be procured by addressing the Prize Garden Competition, City Gardens Club, Art Center, 65 East 56th St., New York City. Plans must be submitted before March 1st, 1928.

The Jury of Award will consist of the following:

Walter R. Herrick, Park Commissioner—representing the City of New York.

A. F. Brinckerhoff, President, New York Chapter, American Society of Landscape Architects—representing that Association.

Charles N. Lowrie, landscape architect—representing the City Gardens Club.

ARCHITECTS SELECTED FOR Y. M. C. A. BUILDINGS

AT a recent meeting of the Board of Governors of the New York City Young Men's Christian Association, the Committee finally decided on the selection of Dwight James Baum as architect for the new West Side Y Building which they state will be the largest and most complete structure of its kind in the world.

The site is on West Sixty-fourth Street, one hundred feet west of Central Park West, and extends through with an equal width on Sixty-third Street. The structure will house all of the activities of the entire upper West side for the proposed fifteen thousand members, and besides three large gymnasiums, swimming pools, etc., will also have a men's dormitory of six hundred rooms.

For the William Sloan Memorial building, to be erected on Ninth Avenue between Thirty-third and Thirty-fourth Streets, Cross and Cross were selected as architects. This building will be partly for men of the Army and Navy, and while it will not have as many athletic or social activities as the West side building, it will have approximately fifteen hundred rooms for occupancy by transient young men and men of the Army and Navy.

The selection of architects was made by a building committee headed by F. Louis Slade, thirty-nine architects being considered from the standpoint of past work and office organization. After this analysis, eight architects were finally selected and again considered as to further details of their work and abilities to design a building of that character. It was decided that an institutional building was not desired in the general sense, and that architects should be selected that would impart a feeling of friendliness and as much of a domestic quality as possible to the undertaking. An architectural exhibit of the work of these architects was held in the Headquarters Building and finally after many conferences, the decision was made as above.

The usual method of competition was avoided, the architects' executed work was considered in competition and the architects were interviewed personally by the Committee before a decision was made. None of the architects were put to any expense except for the photographs submitted and the time spent in interviews, and yet the Committee feels that they proceeded in the right manner and they had the full co-operation of all the architects considered. This plan was conceived and carried through with the co-operation of the Architectural Bureau of the Association.

TO PRESERVE GREAT STONE FACE AREA

A CAMPAIGN to preserve Franconia Notch, in New Hampshire, a heavily timbered area which includes the famous Great Stone Face, has been launched, according to The American Forestry Association, Washington, D. C. To this end the State of New Hampshire has appropriated $200,000 and the Society for Protection of New Hampshire Forests is undertaking to raise the remaining $200,000.

The area of the Notch embraces more than six thousand acres, extending for seven miles along the Daniel Webster Highway through the heart of the White Mountains. It includes not only the stone profile made famous by James Russell Lowell, but primitive forests of spruce and hardwoods.

OUTDOOR LIGHTING EQUIPMENT

THE Artistic Lighting Equipment Association has issued a booklet on outdoor lighting equipment and lanterns, showing various phases and applications of this type of lighting. This booklet gives the origin and development of the lantern; it is profusely illustrated and indicates the artistic and decorative possibilities, as well as utilitarian advantages and protective features of exterior lighting.

The booklet will be mailed to architects, builders, designers, interior decorators, dealers, schools, colleges, public libraries or home owners, free upon request. Address Artistic Lighting Equipment Association, 420 Lexington Avenue, New York N. Y.

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Used in *Gold Seal* Linoleums exclusively, its effect is to penetrate and seal the dirt-absorbing pores which permit spots and stains.

As a result, dust does not cling to these improved goods as to ordinary linoleum. Dirt cannot be ground into them. Grease and liquids cannot penetrate them. Soil-proof *Gold Seal* Linoleums are almost as easy to clean as glazed tile.

Here, then, are floorings which will keep their good looks with only a fraction of the care linoleum once required. Cleaning costs are sharply reduced.

Moreover, unlike a surface coat or veneer, this process greatly increases the durability of the goods and preserves their remarkable flexibility. It gives the colors a depth and rich velvety lustre, without any suggestion of glossy slipperiness.

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CONGOLEUM-NAIRN Inc., Philadelphia, New York, Boston, Chicago, Kansas City, San Francisco, Atlanta, Minneapolis, Dallas, New Orleans, Pittsburgh, Rio de Janeiro

HENRY WOODBURY ROWE DEAD

HENRY WOODBURY ROWE, architect, of New York City, died suddenly on December 19, 1927. Born forty-seven years ago in Lawrence, Mass., he received the degree of Master of Science in Architecture from the Massachusetts Institute of Technology in 1905. After a two years' association with the firms of Peabody & Stearns of Boston, and Sheply, Rutan & Coolidge of Chicago, he established an office in Boston which he later moved to New York. Mr. Rowe was best known for his successful country work in New England, New York, and Pennsylvania. He is survived by his mother, wife and three children.

A CORRECTION

ON page 823 of the issue of December 20, 1927, the design of a corner store and office building was credited to H. L. Copeland. This was an error which we wish to rectify. The building was designed by Arch N. Torbitt.

BOOK NOTES

CATHOLIC ECCLESIOLOGY

CATHOLIC ECCLESIOLOGY" is the title of a recent book by Edward J. Weber, a practicing architect whose experience in the design of numerous Catholic churches well fits him to treat the subject with thoughtful and practical consideration. The author's preface is worth repeating and reads in part: "The following pages have been written with a sincere desire to direct attention to the beauty and utility of Catholic Ecclesiology when properly applied. Nor is it only from the viewpoint of the artist that the work has been undertaken; it has been undertaken to emphasize the great service to souls that may be rendered by building on the sound foundation of the sacred Liturgy of the church. * * * While the book is necessarily critical, the real purpose is to offer constructive criticism, to give useful technical and liturgical information to Catholic church architects, and to assist the reverend clergy, many of whom will some day be confronted with the problem of erecting ecclesiastical buildings of some sort. * * * To the question, 'Why is nothing said about heating, plumbing, lighting, acoustics, and so on,' it may be answered that such things pertain to buildings in general, and do not directly affect our subject."

This volume is fully illustrated with photographs, plans, drawings and details of liturgically correct altars, altar fittings, canon's stalls and sedilia, corner stones, confessionals, incinerators, pews and seats, and other details essential to the correctly designed Catholic church. Architects and others particularly interested in Catholic church design will find this book of practical and inspirational value.

Catholic Ecclesiology. By Edward Joseph Weber, architect. Bound in boards, 200 pages, illustrated. Size 9 x 12 in. Published by E. J. Weber, 407 Craig Street, Pittsburgh, Pa. Price $5.00.

GATEWAYS AND DOORWAYS OF CHARLESTON, SOUTH CAROLINA, IN THE EIGHTEENTH AND NINETEENTH CENTURIES

REVIEWED BY C. H. BLACKALL

A VERY carefully selected collection of photographs of some of the most interesting work in South Carolina, collected by one who lived with these charming pieces of architecture, who studied them as a professional photographer and is thoroughly in sympathy with the architecture they represent. The ironwork is particularly attractive and some of the steps and porticoes do not seem to have been published before and are well worthy of a place in an architect's library. This is a thoroughly commendable book.

Gateways and Doorways of Charleston, South Carolina, in the Eighteenth and Nineteenth Centuries. By Elizabeth Gibbon Curtis. Edited with Introduction and Notes by Maxwell Kimball, A.I.A., and Arthur C. Holden, A.I.A. Published by the Architectural Book Publishing Company, Inc., New York. Price $7.50.

THE LIFE AND WORKS OF BALDASARE PERUZZI

REVIEWED BY C. H. BLACKALL

MR. KENT has rendered a real service to the profession in this most excellent work—a collection of photographic views of Peruzzi's work, including many of his sketches and a few working drawings, a list of works attributed to him, his complete genealogy and a very complete though concise and compact biography of the great architect. Peruzzi was an artist who came at the very beginning of the Renaissance, who was associated with the great creators of that wonderful period and who himself contributed a very considerable share to the glory of the times. This book will hold one to the highest ideals and is an incentive to visit again that wonderful land of Italy and see at first hand the works which are produced under such exotic conditions as made possible a man like Peruzzi.

The Life and Works of Baldasare Peruzzi. By William Winthrop Kent, A.I.A. Published by Architectural Book Publishing Company, Inc., New York. Price $7.50.

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THE AMERICAN ARCHITECT

IN TWO PARTS · PART II · JANUARY 20, 1928

TOPICAL ARCHITECTURE SECTION

WINDOW TREATMENTS

PALACE IN CALLE MORENA. PALMA, MALLORCA, SPAIN

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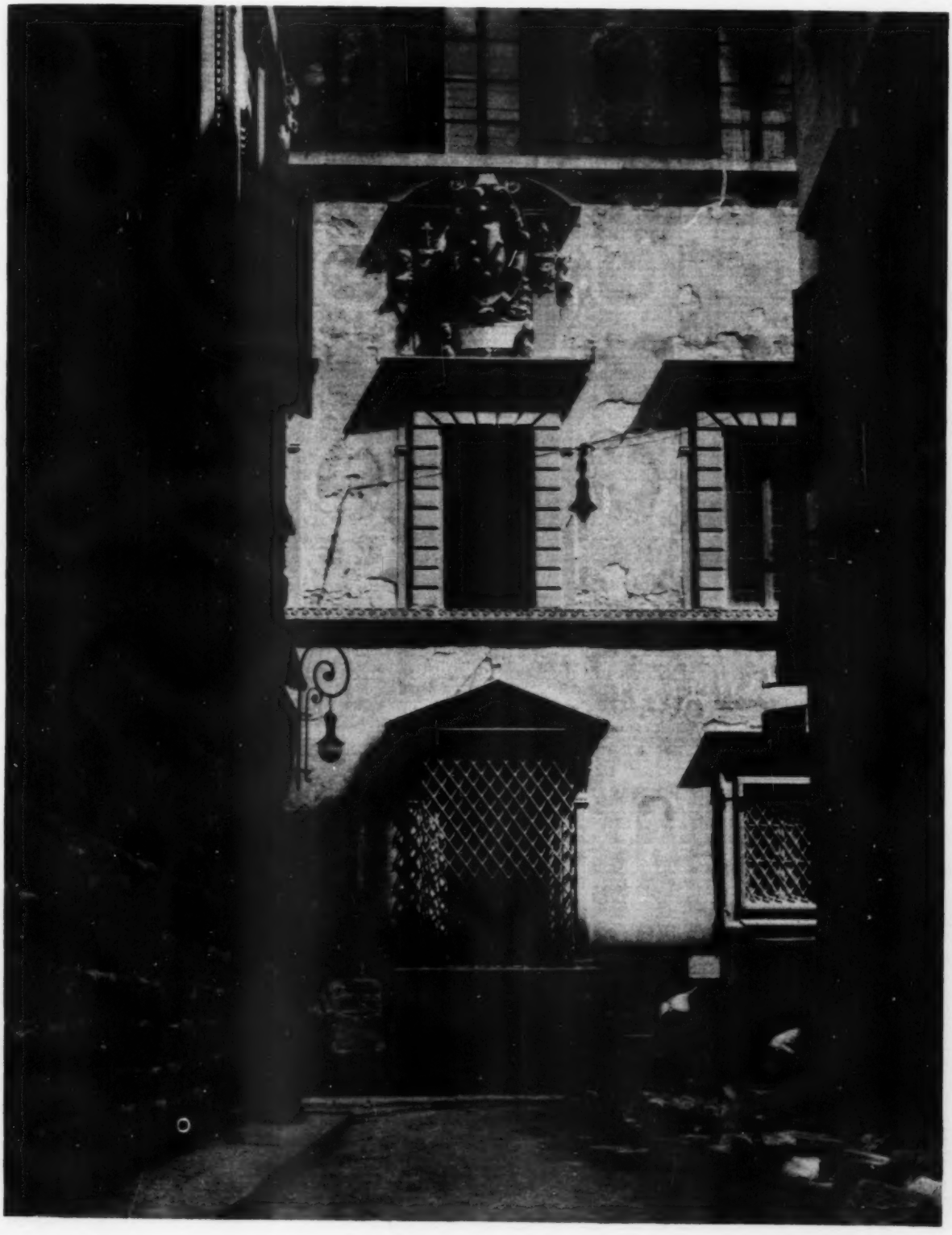
VIA DEI SERVI, FLORENCE, ITALY



PALACE IN VIA ALBIZI, FLORENCE, ITALY

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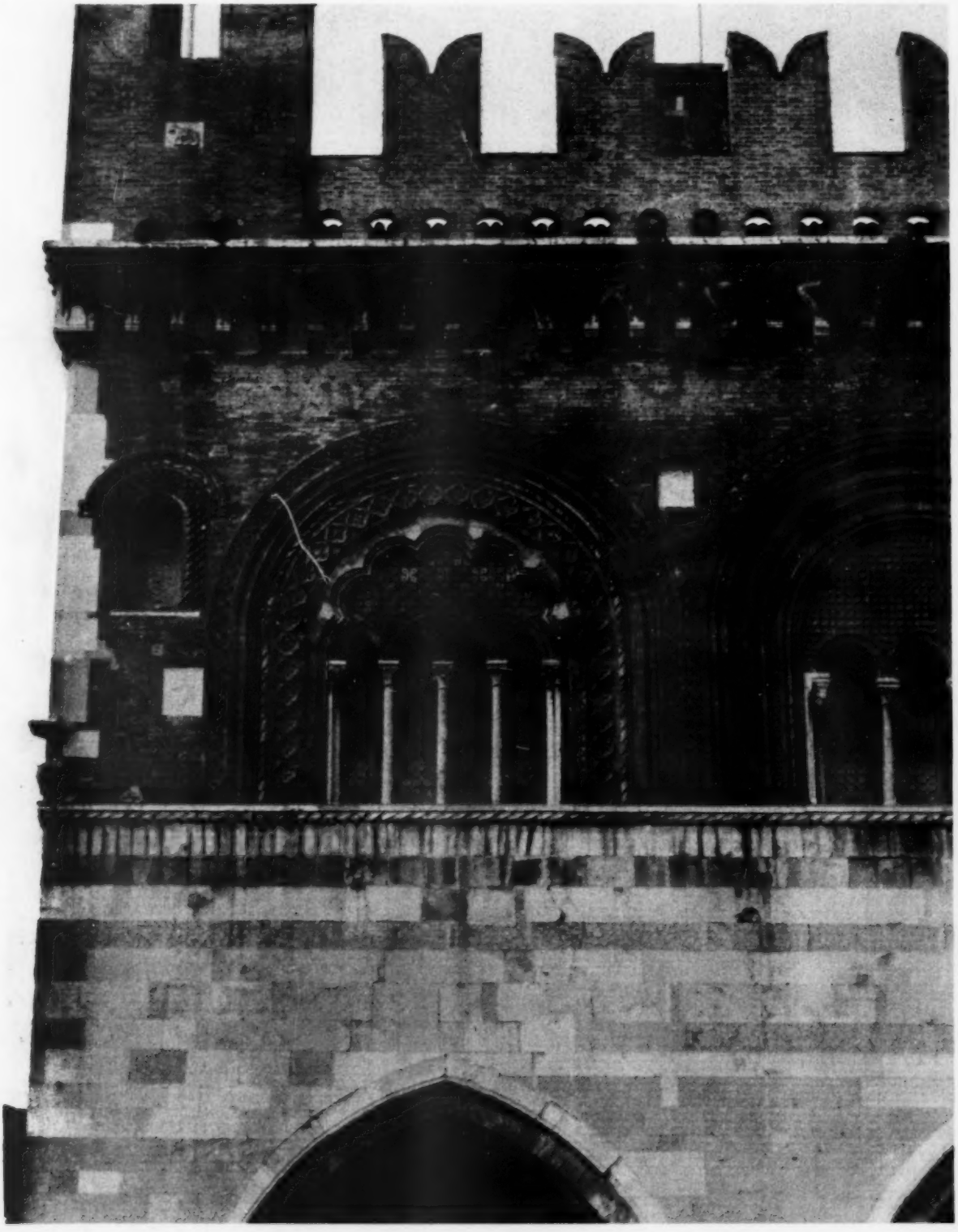

PALAZZO GOTICO, PIACENZA, ITALY

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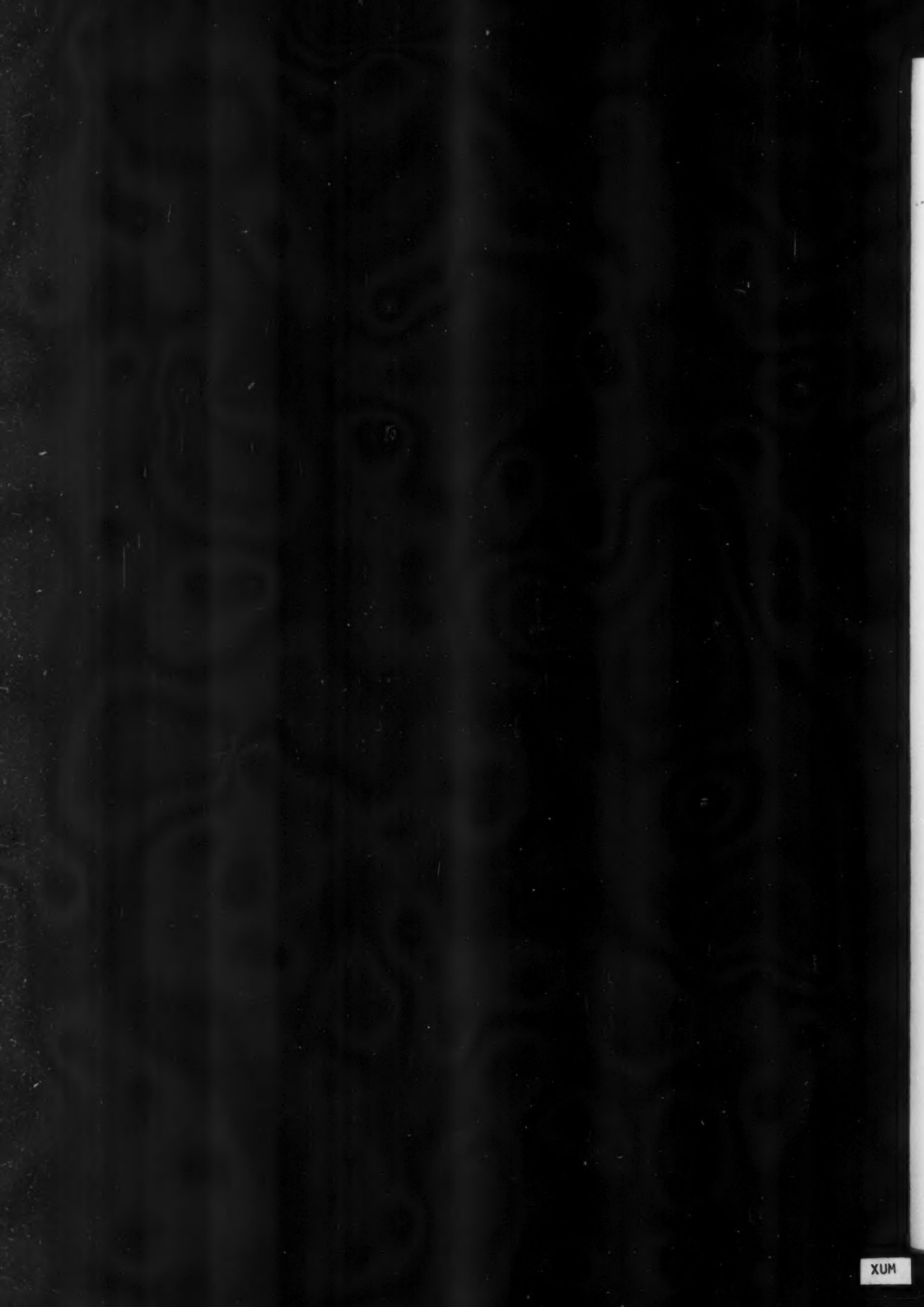

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THE PUBLISHERS' PAGE

THE Savoy-Plaza in New York City has been completed and was but recently opened. This is one of Fifth Avenue's most recent apartment hotels in the Central Park zone and is among the most eye-satisfying tower structures that has been erected in the East. The proportions and details have evidently been carefully studied and the result is a dignified building of great refinement and simplicity. Through arrangement with the architects, McKim, Mead and White, THE AMERICAN ARCHITECT is privileged to present in the February 20th issue the important features of the Savoy-Plaza from photographs and detail drawings. A special article will treat the interiors of this structure in a comprehensive manner which, with the other features of the building that will be presented, will enable our readers to obtain a clear conception of the solution and treatment of this type of hotel. The drawings accompanying this presentation will be found especially valuable.

The New York Chapter of The American Society of Landscape Architects will hold its fifth annual exhibition at the Arden Galleries in New York City. The exhibition will be opened on March 19, 1928. The March 5th, 1928 issue of this journal will feature in its plate pages many of the photographs that will be shown in the exhibition. Arrangements have been made with Gilmore D. Clarke, landscape architect and a member of the Westchester County Park Commission of New York, to present in this issue an article treating on the relation of architecture and landscape architecture. Collaboration has been the subject of much discussion for some time past and particularly since the last convention of The American Institute of Architects. Mr. Clarke's article should prove a valuable contribution to this phase of the subject.

In connection with acoustics and sound transmission, two subjects that are everywhere receiving increased attention, we contemplate publishing several articles during 1928 on this subject. To cover these topics as widely as possible arrangements are being made for a worth while article by a well known authority in Switzerland and two recognized experts in the United States.

The January 20th, 1928 issue of THE AMERICAN ARCHITECT contained the first article in this series. Mr. Heimburger's article, we believe, gives a very good impression of the attention that sound transmission and acoustics are receiving in Sweden and also some of Professor Kreuger's accomplishments. F. M. Osswald has recently received authority to construct a complete acoustical laboratory at the Swiss Institute of Technology at Zurich. Mr. Osswald has in course of preparation an article especially prepared for THE AMERICAN ARCHITECT dealing with a study of the acoustics of the Great Hall of the League of Nations. The designs submitted in the competition for the League of Nations have been analyzed by Mr. Osswald and the results are of more than passing interest in that they indicate the need for authoritative data that will assure the design of large assembly halls having satisfactory acoustical properties. Definite sound transmission and acoustical subjects to be treated by two authorities practicing in the United States will be announced later.

We endeavor to serve the readers of THE AMERICAN ARCHITECT to the extent that they afford us the opportunity. While many of our readers make use of THE AMERICAN ARCHITECT Service Department, there are many who do not. To those who do not we extend a cordial invitation to write us when faced with a perplexing problem or the necessity of locating a particular material, appliance or equipment used in buildings or their construction. This service is rendered without charge unless a considerable amount of research is required.

The current issue of this paper is the third number to be issued in 1928. Our readers will observe the revival of a former policy as respects the cover —namely, that of changing the cover of each issue. In 1926 and 1927 a standard cover was adopted and repeated throughout the year. During 1928 each issue will be enclosed in an individual cover, each one distinctly different as to subject and character. The intention will be to reflect in the cover the spirit of what is shown within the pages of THE AMERICAN ARCHITECT. It will be recalled that the January 5th, 1928 issue was largely devoted to buildings decidedly "modern" in design. The brilliant contrasting cover, also "modern" in design, retained the idea that inspired the entire issue. The cover of the January 20th, 1928 issue typified the broad general character of the work that one might expect to find within the pages of that issue. For the current issue, largely given over to the exhibition of The Architectural League of New York, we have selected a photograph of the building that received the League's gold medal in architecture.

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Photo by Duryea

HOUSE OF J. SEWARD JOHNSON, NEW BRUNSWICK, N. J.

THOMAS HARLAN ELLETT, ARCHITECT

Forty-third Annual Exhibition, The Architectural League of New York

THE AMERICAN ARCHITECT
February 5, 1928